The Social Drama as Seen by M. Brieux

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Wätte, N. Y.

Wätte, N. Y.

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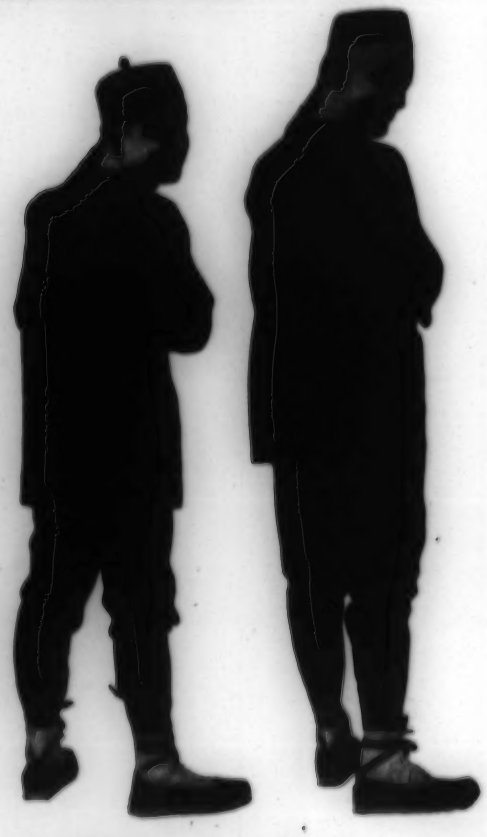
Constance and Mary Wolfe, ten and twelve year old daughters of Georgia Wolfe, the dramatic and musical agent. Miss Constance is appearing in "On Trial"



Montgomery and Stone in one of their many amusing impersonations in "Chin-Chin"

THE NEW YORK
DRAMATIC MIRROR

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THE SOCIAL DRAMA AS SEEN BY M. BRIEUX

EUGENE BRIEUX has long been recognized on the Continent as one of the foremost thinkers, at present, dominating dramatic literature. It was not, however, until George Bernard Shaw acclaimed him the greatest dramatist west of Russia, that America may be said to have awakened to his importance. Shaw's admiration for Brieux, so profound as to be almost reverential, quite removes him from any suspicion of superb clowning or subtle self-advertisement. As a result, the American public has begun to acknowledge the lofty pedestal Brieux occupies.

When I learned that Brieux was in New York as the representative of the French Academy to the annual meeting of the American Academy of Arts and Letters, I wanted to see him. I wanted to talk with the man whose exposures of sexual and political corruption have blazed their way across the literary horizon of two continents. I anticipated finding him evasive, content to bask aloof in the brilliant rays of Shavian rhetoric.

Therefore, it was not without some apprehension that I set out to keep an appointment with the French dramatist at his upper Fifth Avenue hotel. In a sunshiny corner of the luxurious second floor parlor I found M. Brieux, with his secretary, a man who seemed to combine the tact and linguistic abilities of a cosmopolite with the alertness and self-reliance of a detective.

M. Brieux looks more like an Englishman than a Frenchman. He is sturdy and athletic in build. His complexion is ruddy and healthy. His eyes, the dominant feature of his broad face, are light blue, large and smiling, and his mouth has the quiet determination of the man who can summon unquestionable force when necessary. He dresses like an Englishman, too, save that his trousers are more expansive.

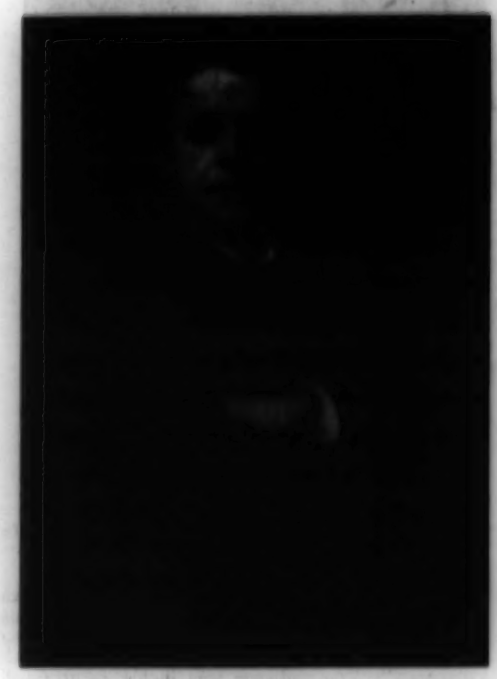
I asked M. Brieux his inspiration for his thesis dramas.

"It was from reading Jean-Marie Guyau, the French philosopher, who wrote, '*J'ai plus de larmes qu'il ne m'en faut pour mes propres douleurs*' (I have more tears than I need for my own miseries), that I became interested in social problems. The more I studied certain sexual and political evils, the more I grew convinced that they must be corrected. In another age I would probably have been a preacher or a missionary. I undertook dramatic writing because I believed the theater was the best means for reaching the public. My instincts have always guided me in my actions. I could not do other than I did."

Like all great thinkers, Brieux is essentially revolutionary, and like them he has had to face the ridicule and scorn of those who thought his motives merely mercenary, as well as the blinding attitude of well-meaning but often unthinking censors. Tearing down the old order is never an easy task and I wondered how Brieux accomplished it.

"I try to avoid compromising endings in my plays," he replied. "I believe that a play's message can be better expressed if there are no forced tragedies. The audience then leaves the theater, convinced that they are somehow concerned with the theme and, therefore, will attempt to remedy the evils pointed out. In short, I want my plays to end when the moral has been clearly and unmistakably drawn.

"The public," continued the playwright, "is too submissive, too yielding to convention. I find that those who suffer through sexual and political corruption do not want to believe themselves sufferers. They prefer the *laissez faire* doctrine of existence. They do not want their sense of security disturbed, and so any one who feels he has a message to convey has to overcome the antipathy of the crowd to anything unusual or forbidden. I felt the need of mentioning tabooed subjects"—his tone grew sharp, staccato—"of protesting with all my strength against the tyrannies of doctors, judges and parents. Since there are sick and criminal people, there must of necessity be doctors and judges. But I maintain that a doctor should no more force drugs of which he knows little into a body with which he is not at all familiar, than a magistrate should deal out punishments that he does not understand for crimes whose origin he doesn't know. The greatest despot of all, however, is the father. He may consider himself an honest man and, no doubt, would be quite astonished were he called a criminal for abusing his power. He believes his judgment immeasurably superior to that of his children. His tyranny is most frequently manifested in his desire to perpetuate himself through them, planning for them careers for which they are not fitted either by temperament or adaptability. He imposes his matured opinions upon them, continually urging prudence, the only virtue of which he is capable himself. Consequently, initiative, daring, the need to expand, qualities which a child should possess, are not allowed to be developed."



M. BRIEUX.

M. Brieux regrets that there are many who, while in sympathy with his ideas of social reform, object to the theater as the means of instruction.

"The theater, through its far-reaching influence, is the most effective means of getting and holding the public's attention. Well-intentioned people declare that the theater is not the proper place for the discussions of sexual corruptions. But when you ask what they consider the proper place, they cannot answer you. Mind you, I believe the theater should fulfill its primary function of entertaining, of making people forget the cares of business and household. But I do believe that its ambition should not be limited solely to amusement. Just as there are novels, serious and instructive as well as light and amusing, one must admit also that the theater has the right to touch occasionally upon vital questions, to bring about laws which are essential if civilization is to advance. I have no vanity in declaring"—a half-amused, half-wistful expression came into his eyes—"that 'Les Avaries' ('Damaged Goods') has had a tremendously beneficial effect both in this country and in Europe. And in more than one case," he added significantly, "I have enjoyed the supreme satisfaction of seeing reforms accomplished through the influence of my plays.

"The theater is the most powerful means of instruction. One is not moved as much in reading something to himself as if he heard it read aloud. And when one hears and sees it acted at a theater, he is even more impressed. The theater has proven itself worthy as an instructor of sex dangers. All other subjects and problems not relating to sex are heard on both their attractive and repulsive sides. But when it comes to the sex question only the alluring and fascinating side is presented, never the dangerous and sordid."

I asked him if he would continue writing thesis plays.

"As long as evils of society exist," he remarked with quiet emphasis, "I shall continue to fight them. My mission is clearly established. I want to make people think, to modify acts and habits, to make life more worth while to people, who, through ignorance, are suffering. If I feel that I should criticize contemporary morals, I shall not hesitate to do so. And I shall go on," he concluded, "using the theater as my medium of expression. Though I may have nothing new to say, I will, nevertheless, have the glory of stating my truths in a language which my fellowman can understand, instead of shutting them up in books which theatergoers could never be tempted to read."

Brieux's breadth and sincerity are compelling. He combines the zeal of the crusader with immense intellectual power. He makes you feel his tremendous vitality and earnestness. I felt as I walked down the avenue that, whether his fame is ephemeral or whether he is to take a place among the great "night watchmen of the ages," in stripping convention of its mask, in denunciation of crime and hypocrisy, here was a man as merciless, as uncompromising, as Ibsen or Tolstoy.

LOUIS RAYMOND REID.

MADAME CRITIC

DAVID POWELL, the young actor who has made such a hit in "Across the Border," the anti-war playlet at the Princess Theater, hasn't quite recovered from the reality that overnight his name became familiar to the playgoing public, and was resurrected from its dusty seclusion among the files in managers' offices.

Mr. Powell has been on the stage for ten years, during which time he has acted continuously. He came to the United States some seven years ago with Ellen Terry in a very interesting but exceedingly depressing play, "The Good Hope." For three seasons he played the role of the artist with Forbes-Robertson in "The Passing of the Third Floor Back," and more recently followed George Ralph as Wu Hu Git, the young hero of "The Yellow Jacket." His last engagement prior to joining the Princess Players was with Miss Jessie Bonstelle's company at Northampton, Mass.

"This is all so sudden," said Mr. Powell, when asked to express his feelings as to his *discovery*. "It all seems so ridiculous. For ten years I have been acting, studying to make my work distinctive, and nobody cared very much; no one thought he discerned in me any unusual talent. And now—they seem to think that I am a good actor. I can't understand how it all came about. I don't believe that I am any better actor at present than I was before; only I have been fortunate enough to be cast in a play which gave me an opportunity to show them what I could do. Talk about opportunity and the psychological moment! If I hadn't walked into the Princess Theater at the psychological moment I wouldn't have had this chance. Mr. Blinn was in a quandary as to the selection of some one to play the Junior Lieutenant. He decided that the part required a man of more youthful appearance than himself. He thought, perhaps, I might do. One day he and Miss Dix, the author, were in the theater discussing the matter, when I happened to cross the stage.

"'There he is. That's the man!' exclaimed Miss Dix.

"And so it was settled without further fuss.

"I hadn't even suspected that Mr. Blinn was considering me for the part. Fancy my joy at the chance! I knew the acting possibilities before me and determined to make the most of them. But, of course, I didn't realise all the play would mean for me. The day after the opening I met one of my pals, who looked at me in a critical way, and remarked: 'I see you've made a hit. Well, well!' After that I began to think it must be so.

"The whole world has changed for me since the first performance of 'Across the Border.' Now, mind you, I don't complain when I say that in my ten years I have had ups and downs, knockouts—all the vicissitudes of a struggling player. I am still glad I am an actor, and that I never became so discouraged that I wanted to quit. But, before I crossed the border in my profession, I used to wait in managers' offices trying to get a job, and many, many times they wouldn't even see me. And now—the best illustration I can give you of the change is in an experience last June when I applied for a role in a play which a prominent manager had secured. It was one of those absurd parts such as I could play."

"Absurd?"

"Yes. Perhaps you'll understand better if I describe it as romantic-emotional. I call it absurd because of the difficulties which lie in the way of a player of such roles? He must ring true. He must be able to touch the emotions of his audience by that indescribable quality which most women can summon at will, but few men can employ without being classed as effeminate. I wanted so much to be given the chance to show what I could do, but the manager, after looking me over with a glance which said, 'Such presumption! Who are you?' informed me that he had already secured a man for the part.

"My disappointment was keen, I tell you. Now comes the best of the story. The day after 'Across the Border' that same manager called and offered me the same role at a salary that took my breath. I tried to recall to him that I had once applied for the part. But he didn't remember the incident. His offer came too late, however. I have received others during this short time, but I shall remain with the Princess Players as long as Mr. Blinn will have me."

When asked his views on the message contained in "Across the Border," Mr. Powell said: "I am thoroughly in sympathy with the appeal for peace in the play. I don't believe in war. I should hate to fight and kill. Of course, I may have to go to the front yet. Who knows? And if I do, I shall do my best in the way of fighting. But I don't believe in it. If I had gone home this Summer, no doubt I should now be in the midst of it. As it is, I shall be ready when needed."

In speaking of the play, Mr. Powell remarked: "It seems to me that there is an uplift in it, both as to drama and thought, which must have good results."

"Polygamy," the new play at the Playhouse, is interesting from two points of view. Perhaps it is better described as of chameleon nature in two tones, the preferred one resulting from the way you hold it to the light. Really, aside from being a well-developed play, it fascinates because you can believe it to be a comedy, if you like, or a serious drama as the playwrights, who built it, like. There is little doubt in my mind that Miss Harriet Ford and Mr. Harvey O'Higgins earnestly strove to voice an appeal for domestic peace in the case of anyone being personally interested in authorized polygamy, now or in the future. The playwrights called upon their audience to sympathize with conditions with which the majority were as intimately informed as in the social etiquette on one of the Cannibal Islands. Some of these out front took "Polygamy" as a huge joke, just as they would no doubt have attended a cannibal feast in serious frame of mind—not seeing the humor of the

DAVID POWELL,
Who Plays the Lieutenant in "Across the Border," with the Princess Players.

affair—through lack of acquaintance with the native customs. Usually when the authors offer a serious play which is received with comedy laughter, the doom of that same drama is unquestioned. Not so with "Polygamy." The audience was highly entertained. Everybody wanted to see what was going to happen in the next act, and I noticed very little disturbance from the late comers between the acts. Having finished their post graduate course in underworld plays, and scorning the tales of the Cumberlands and Rockies, popular feeling seemed to run in the direction of Utah, a place as remote from our island as some of the imaginary countries to which we once journeyed in musical comedies.

Now, from all I have heard, the Mormons are very fine people—I never met one personally. The nearest approach to such an acquaintance I unexpectedly found on the opening night in the shape of a very prominent magazine editor, who proudly informed me as we left the Playhouse that his grandmother was a Mormon and had lived most of her life in Utah. I looked at him in wonder.

"And did she—was she——?" Really, I didn't know how to continue. But he understood. "Oh, no, she never had any trouble whatever," he replied seriously. Now this man isn't even married, so you see he didn't inherit any tendencies which might be employed in the new play.

But to return to the Mormons of Utah. From all I have been able to learn, there never was but one complaint against them, and that complaint is now so old that persons who know anything on the subject must have been surprised to find two such up-to-date playwrights as Miss Ford and Mr. O'Higgins asking us to sympathize with a condition which doesn't exist any more, except in specially privileged cases—according to their ideas. Why, if we were to take the play seriously there would be a widespread movement to call the attention of Congress to such a state of affairs. It would be thrilling in its effect. The exposé of such domestic horrors as illustrated in "Polygamy" would chill one to the bone. No human beings would support such a religion as that shown us by the authors.

And yet there are a great number of human beings who live in and believe in this religion, and who wouldn't change it if they could. What's the answer? It can't be so bad as painted. If this showing up of the miseries of the practise had come years ago when the subject of plural wives was largely discussed, it might have proved as a shock. As it happens, Broadway chooses to label the play comedy. When Mary Shaw remarked that all men are polygamists, evidently a large portion of the audience agreed with her, judging by the laughter which greeted her words.

What a delight to watch Miss Shaw's acting, and to listen to her lines. The cast was admirably chosen. The new leading man, Ramsay Wallace, scored by his sincerity and quiet dignity. I don't know a thing about him, but everybody liked him—that is, everybody except one critic of a morning paper, who described him as "adequate." If I were an actor that is the one word above all others I would resent, especially if I didn't deserve so anaemic an adjective. Whenever I read "adequate" I always fancy that the list of praise adjectives has given out and somebody has to get the "adequate." There seems to be no synonym for the word. Sometimes synonyms have a gentler sound, you know. "Adequate" is the "hook" in more common parlance. It becomes a red rag when flaunted in the immediate vicinity of any ambitious young actor. The older ones merely sniff at it and refuse to become excited.

I want to thank the writer of the following letter which reached me a few days ago. I should be pleased to learn the name and address of so approving a reader of Madame Critic's comments.

DEAR MADAME CRITIC: I owe you a vote of thanks, for in your good page you said something about a person being queer if he didn't enjoy "The Only Girl." I avoid musical comedies—they are all alike. Last night I ventured forth to test the Madame Critic's criticism.

It's so good that I want more of it. Just a word or two from you like that is greatly appreciated by one who hasn't many three hours to put into the theater.

A poor play is a bad thing for the attraction across the street, for when the playgoer is leaving the theater he thinks "three hours and $2.50 gone to thunder, and it will be a long time before I do it again."

Your hints are worth more than all the newspaper talk and electric signs put together.

I wish you every good thing in the world.

MADAME CRITIC.

MODERN PLAYS AND PLAYWRIGHTS

Perhaps the most interesting chapter in Richard Burton's new book, "How to See a Play," is the one devoted to the discussion of the modern school of dramatists. Here are taken up in chatty familiar style the works of such authors as Ibsen, Henry Arthur Jones, Sir James Barrie, Oscar Wilde, Bernard Shaw, William Butler Yeats, John Galsworthy, John Masefield, Stephen Phillips, Israel Zangwill, Louis Parker, Clyde Fitch, Augustus Thomas, Vaughan Moody, Josephine Preston Peabody, Charles Rann Kennedy and other writers for the stage to-day. Of the effect of such dramatists as these on the stage Dr. Burton says: "In these modern hands the play has been simplified, deepened, made more truthful, more sympathetic and is now being given the expressional form that means literature. The bad, the cheap, the flimsy, are still being produced, of course, in plenty; so has it always been, so ever will be. But the drama that is worthy, skillful, refreshing in these different kinds—farce, comedy, light, polite or satiric, broad comedy, or high, melodrama, tragedy, romance and morality—is now offered steadily, generously, and it depends upon the theatergoer who has trained himself to know, to reject and to accept rightly, to appreciate and so make secure the life of all drama that is worth preservation."

HOW "JONATHAN" BECAME A TYPE

The second American play to be produced professionally in this country is said to be "The Contract," an amusing comedy of manners, by Royal Tyler. Both the original edition (1790) and the Dunlap Society Reprint (1887) are preserved. The first is unique, since it was the "prompt copy" used at the old Chestnut Street Theater, and shows the "cuts" made by Thomas Wignell, the great comedian, and also by William S. Wood, the subsequent manager. "The Contract" was acted first in New York City in 1787, and is the first American play to deal with native characters. In it Tyler created the character of the stage Yankee, and his Jonathan has since been the model for many a comic representation of New England character.

Personal

BARKER.—Granville Barker, who has not been in this country since the opening of the New Theater, will arrive in New York to-morrow on the *Lapland* for the purpose of discussing with the Stage Society details of producing several plays this Winter. Arrangements for his coming were made last Summer by Mrs. Norman Hapgood, president of the society. The repertoire is not announced as yet. In all probability, however, Shaw's plays, "Androcles and the Lion," "Getting Married," and "The Doctor's

MR. NORMAN HACKETT.

Dilemma," originally produced by Mr. Barker at the Court Theater, London, will be presented. Mr. Barker's company will include Henry Ainley, who has been playing the leading role in the London production of "The Great Adventure," and Lillah McCarthy (Mrs. Barker).

CHATTERTON.—Ruth Chatterton will co-operate with the State Charities Aid Association in the distribution of ten thousand "Daddy Long-Legs" dolls to clubs and individuals. They will then be sold in shops and privately. The money received is to be used in improving the condition of the 35,000 orphan and institutional children in the State and in finding "Daddy Long-Legs" for them. Those desiring to assist in the dressing of the dolls should apply for them to Miss Chatterton, the Gaiety Theater.

HACKETT.—Norman Hackett was invited to take part in the dedication exercises of the "O. Henry" memorial at Raleigh, N. C., Dec. 2. The memorial, which is in the form of a magnificent bronze tablet, was placed in the main entrance of the new Historical Building. It was erected by the citizens of North Carolina as a tribute to the late William Sydney Porter, as being the greatest literary genius ever produced by the Tar-Heel State. Last season Mr. Hackett presented "A Double Deceiver," which was founded on one of "O. Henry's" stories, and in each city of North Carolina where he played it, he donated ten per cent. of his gross receipts to the Memorial Fund, thereby raising a considerable sum towards it. The dedication brought together a brilliant gathering, many famous literary folk having been invited to pay tribute to the great short story writer. Mr. Hackett has completed his special tour in "The Typhoon" and has taken his company to the Orpheum Theater, Nashville, Tenn., for an indefinite stock engagement.

LUND.—For more than a decade Mr. John Lund has been the foremost conductor of light opera—notably the Victor Herbert and Fritzi Scheff operettas—on Broadway. Recently he obeyed a call to return to Buffalo and resume charge of the Orpheus, a famous musical organization of that city. His appearance on the platform at his first concert last week was the occasion of a reception which amounted to an ovation. The Buffalo papers headlined their reviews with "Royal Welcome for John Lund," and similar phrases, and the *News*, to single out but one notice, says: "But it was when John Lund took the baton for the direction of the chorus by Koschat, 'Ein Sonntag auf der Alm,' that the Orpheus showed most convincingly what it was capable of. The reception given Mr. Lund as he came forward to the conductor's desk was overwhelming in its enthusiasm and spontaneity. The chorus rose to its feet and stood to welcome its new director, while the applause of the audience continued for several minutes."

SANTLEY.—At the Cort Theater, San Francisco, Saturday, Nov. 28, Joseph Santley reached his six hundredth performance in the musical comedy, "When Dreams Come True."

AMERICA'S OLDEST THEATER

The oldest theater on the American continents is in the City of Mexico. It is the aged Teatro Principal, the history of which goes back to 1721. There is nothing particularly distinctive about its architecture to testify as to this antiquity, however, for its two stories of repaired facade covered over with lurid posters corresponds in general style to the other playhouses of the city. Then, too, there is a certain animation about the crowds that pass in and out the entrance that is somewhat misleading to those on the outlook for relics of the past.

The old theater is readily distinguished, however, by its faded and rather dilapidated sunshades that stretch from the high windows of the second story and shade the quaint iron balconies underneath. These banners of canvas, not over-common in Mexico, and of the variety so essential to the charm of certain streets in the towns of old Spain, contribute not a little in transplanting a certain atmosphere to the building that makes the vicinity of the Principal, with its lounging bullfighters and dudes, more vitally characteristic of the Spanish influence than any other quarter of the city.

The lobby of the theater is the rendesvous for half the Spanish population, and there the patrons of the theater loiter for a cigarette or two while they discuss the talents of a certain prima donna or the merits of a new zarzuela. Rarely is there an air of desertion about the old playhouse, even in these present troubled times, and during a performance the little narrow street of Coliseo Viejo is crowded with so many people of the pure Spanish type that one might readily imagine himself in Madrid.

Credit must be given the Spanish priests for the erection of this ancient playhouse. In order to raise funds for a hospital, the Brothers of San Hipolito constructed, during the latter part of the year 1721, a small playhouse of wood and adobe, and engaged a few talented members of the clergy and congregation to take part in a morality entitled "The Ruin and Burning of Jerusalem." On the evening of Jan. 19, 1722, the play was given with great pomp, and with such realism and effect that the City of Mexico came near sharing the fate of the ancient capital of the Hebrews, for the theater burned to the ground, together with other buildings of the neighborhood.

The Brothers of San Hipolito, as a consequence, become very unpopular with the natives for what the pious considered an altogether unholy and sacrilegious method of raising money. Furthermore, the superstitious looked upon the destruction of the theater as a stern rebuke from heaven that the brothers might do well to heed. Nothing daunted, however, by the grumblings and dismal forebodoings of the people, the enterprising monks set to work on another theater. The second structure was used for a few years, but soon proved inadequate for accommodating the growing audiences. It was torn down to make room for a more commodious and at the same time a more substantial building. It was opened with great pomp Christmas Day, 1753, the comedy used for this occasion bearing the appropriate title of "Better It Is Than It Was." The playhouse remained in the possession of the hospital until this institution ceased to exist, when it was turned over to the College of San Gregorio in 1824. It was held by them until 1846, when it became private property.

Since the middle of the last century the Teatro Principal has been remodeled so often that not a vestige of the original facade remains. The interior, however, gives one a good idea of the massive and straightforward construction of the olden time, the substantial stone walls, for instance, between the boxes and stalls being six feet or more in thickness. The interior has been redecorated a dozen times or more, and at the present time suggests the modern French or Spanish playhouse, with its boxes extending the entire length of the balconies. White and gold fresco covers the simple old lines of the original framework, and a curtain, blasoning forth the merits of a well-known brand of cigarettes, hangs in the proscenium.

The money that flows into the box-office no longer replenishes the coffers of the church, but stuffs secular pockets to overflowing, and zarzuela or Spanish operetta has supplanted the old morality play. These sprightly musical extravaganzas have nothing in their composition to recall the connection of playhouse with church; on the contrary, the gay music, fiery dances and audacities of the dialogue incline one to reflections more mundane.

POPULAR MANAGERS

Below is the likeness of Charles Elya, popular manager of the Croxton Theater, Angola, Ind., and the Grand Opera House, Kenton, O. Mr. Elya has been associated with the theatrical business for seventeen years. Formerly an actor and road manager and agent, and in fact every line of the business, he has proved himself extremely popular with managers and agents, also the theatergoers of both Kenton and Angola, which is the real cause of the vogue which his theaters enjoy. Mr. Elya has the reputation of being one of the best small town managers in the business, dealing honestly with the managers, pro-

CHARLES ELYA,
Manager, Croxton Opera House, Angola, Ind.

ducers and his patrons. Manager Elya has made several improvements in the Croxton in the way of a new steam heating plant and overhauling the house in general.

STAGE TOPICS

No play will take that is not adapted to the prevailing manners. But to flatter the age is not the way to reform it.—Addison.

The theatrical crowd is not philosophic; it cannot adopt a detached, impersonal, disinterested view of life; it must take sides. Hence the stage convention of the "sympathetic personage." The theatrical crowd has not the judicial faculty, is not accustomed to sift evidence, or to estimate probabilities. Hence the convention of "the long arm of coincidence," and another convention—at least as old as Sophocles—that any—the wildest improbability—may be taken for the postulate, the starting point of a play. A crowd, as a crowd, is virtuous and generous; for we are all on our best behavior in public. Hear the gallery at a theater of melodrama hiss the villain! Yet it is fairly long odds that some of them have robbed their employers, and that others will go home to beat their wives. And the crowd insists upon a strict separation of virtue and vice. It wants its personages all of a piece. The composite characters, the strange blend of good and evil in all of us, it refuses to recognise.—A. B. Walkley.

"UNLESS somebody comes to the rescue there will be few young American actors of real standing after about five or ten years more," Mr. Henry B. Dixey is quoted. "American theatrical development will be in the hands of foreigners. Instead of endowing libraries, hospitals, and places to vivisect poor dumb animals, some rich man ought to donate part of his millions to found an institution where boys and girls may be adequately instructed in the art of vocal, muscular, and mental expression. I do not mean to create a race of child actors, but to establish a school where the artists of the future can thoroughly learn the groundwork of their profession.

"I had rather appear to the world the shabbiest of fools and know in my heart the secret passage up the little stairway to the Land of Imagination than to be the wisest of men, feeling only what my hands touch and seeing only what my eyes behold.

"When my time is over I hope some kind friend will write on my tombstone: 'Here lies an actor, not a fake.'"

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

AN "EVANGELIST" WITH TAR

STYLING himself "evangelist," Dr. M. H. LYON, post-office address unknown, but recently heard in Indiana, has taken the wrong chute. He has cast away the Bible and is doing business with a tar-bucket in one hand and a splasher in the other. If his droolings have been correctly reported he has the mouth disease. He arrived in Elkhart not long ago under false representations, for he was robed as an "evangelist." As to his antecedents we are not advised, but it may be assumed that, failing in his conception of true evangelizing, he took up the tar-bucket and dauber, as they more nearly fit his inclinings. If he had been successful in his scatterings there would not be an actor or actress who would have been recognized, so completely would they have been besmirched.

If THE MIRROR is correctly informed, LYON emptied his bucket on two-thirds of the people of the stage. That is the number he declared to be "immoral, vicious and lacking in everything good." (The quotations are by THE MIRROR's informant.)

The attack was promptly and courageously met by Mr. WILSON TODD, a member of the stock company in Elkhart. The theater in which Mr. TODD spoke was not big enough to accommodate the crowd that went there. Those who were present indicated by their demonstrations that had Dr. LYON suddenly dropped in he would have been the recipient of whatever tar was left in his bucket.

Any dignified reply to such a specimen as LYON or his ilk is like pouring water into the sea with the expectation of raising the tide. If he ever read the story of the Magdalene he would probably take the stand that the Saviour should have reviled her instead of rebuking the mob that professed to be indignant because the woman had the effrontery to touch the hem of the Messiah's garment.

THE MIRROR puts this tar-slinger in the hands of the Actors' Equity Association with the suggestion that it give him the sort of treatment that will keep him from the vision of and contact with the decent element of all classes.

IF historical drama is to be attempted, it must be realized that the personages therein must be so presented that they shall be recognised as equally human with the men and women in the audience.—R. Farquharson Sharp.

NAT GOODWIN'S BOOK

QUITE the most interesting literary event in connection with the stage is Mr. NAT. GOODWIN'S autobiographical work.

Not in the history of the American theater has there been published a book about actors and actresses which one is so reluctant to lay down after getting well into the first chapters.

The reason is that Mr. GOODWIN has something to tell.

He has had five wives.

That in itself may be something worth talking about. Other men have had five, or even six wives; but they haven't written a book about them—for any autobiography must necessarily tell about the man who writes it, still leaving the wives to dominate the interest.

Moreover, GOODWIN is a natural *raconteur*. He is one of our best story tellers, and accordingly something of his skill enters into his literature. Sensational it may be, but what we admire in the author is the candor, the almost sublime modesty, with which he disposes of his own share in his matrimonial adventures, and the chivalry with which he discusses his wives.

Variety is the spice of life. Mr. GOODWIN has had noble wives, good wives, indifferent wives, doll-faced wives and Roman Senators. There may be those who will find fault with him for this; but they can't deny him the possession of a fund of wholesome philosophy as well as an inexhaustible supply of humor and good nature. The proverbial egotism of the successful actor is entirely absent in his manner of dealing with his questions. He attempts no boresome picture of his time and generation. He has little to say, except what is interesting, about the parts he has played, and he is as courageous and unsparing toward himself as toward PAUL ARMSTRONG.

He is fearless in his quick, cold, cutting style of character analysis. It will make a stir. It will make certain playwrights wish it had never been written. It will make MARINE ELLIOTT famous. It is joyful. It puts the popular comedian squarely before his admiring countrymen in all his moods, and with all his faults and his virtues.

The book is a huge success.

IN the portraiture of evil and criminal characters lies the widest scope for an author profoundly versed in the philosophy of the human heart.—Bulwer Lytton.

ENGLISH ACTOR WARRIORS

The London *Era*, of Nov. 18, publishes its ninth list of British actors who have joined the colors. In the list appears the name of Lawrence Irving.

Edward Ashworth, Bradford Service Battalion.
Theo Atkinson (Barry Calvert), New Zealand Expeditionary Force.
Jim Austin, 6th Middlesex Regiment.
G. Bayers, Colonial Infantry.
H. Bayes, Colonial Infantry.
Arthur A. Brandis, Colonial Infantry.
W. Burress Barratt, Colonial Infantry.
Eric Bowyer, Westminster Dragoons.
H. Carlo, 4th Company, Royal Fusiliers.
Norman Christmas, Colonial Infantry.
Edgar J. Coyne, Royal Fusiliers (Sportsman's Battalion).
Bert Danson, Colonial Infantry.
R. Duke, Colonial Infantry.
Edward Dunstan, Colonial Infantry.
Herbert Fellows, 3rd Battalion, Royal Fusiliers.
Sydney Grant, Legion of Frontiersmen.
W. G. Halford, Colonial Infantry.
Louis Hamer, 9th County of London Regiment (Queen Victoria's).
Jack Hamilton, Sports Battalion.
Charles Hersee, 29th London (Artists' Rifles).
Lawrence Irving, Naval Volunteer Reserve.
C. Jamieson, 5th Lancers.
J. Jones, Colonial Infantry.
J. Kaynes, London Electrical Engineers.
Harris Kay, 2nd Dragoons (Queen's Bays).
C. Kinnaird, Major, Black Watch.
C. Lind, 6th Devons.
Arthur Lonz, Colonial Infantry.
F. W. Lovett-Janison, Colonial Infantry.
Jack McNarney, Coldstream Guards.
J. Masurley, Colonial Infantry.
J. Markie, Colonial Infantry.
Sidney Marriott, Signalling Corps, Second Battalion, Royal Engineers.
A. A. Marshall, Colonial Infantry.
C. E. Marshall, Colonial Infantry.
Norman McKeown.
Alec Olrac, Kitchener's Fusiliers.
E. Phillips, Colonial Infantry.
Norman E. Powell.
George Pragnell.
George Rance, Flying Corps.
Percy Sattle, Royal Field Artillery.
Corporal Eric Smith, M. T. A. S. C. (late Moss's Empires).
R. F. Stacey, Colonial Infantry.
J. Stadden, Colonial Infantry.
G. Thompson, Colonial Infantry.
C. Ridgway Thorpe, Army Service Corps.
Cecil Trevenare, Quartermaster Sergeant, 14th Battalion, Royal Fusiliers.
Theodore Trexlee, New England Expeditionary Force.
Ashmore Vincent, Grenadier Guards.
Geng Wade, Royal Field Artillery.
C. V. Wallace, 15th County of London.
Joe Walters, Colonial Infantry.
F. Warden-Read, 24th Battalion County of London (Queen's) Regiment.
Pitsroy Wharton, 3rd Wessex Field Ambulance.

BOOKS RECEIVED

"MASTERS OF THE STAGE. As Seen in Retrospection by One Who Has Been Associated with the American Stage for Nearly Fifty Years." By Augustus Pitou. New York: The Neale Pub. Company. Price, $3 net. Fully illustrated with rare Photographs of Lotta, Lawrence Barrett, Edwin Forrest, Booth, Mary Anderson, Maggie Mitchell, Adelaide Neilson, A. L. Erlanger, C. B. Jefferson, Joseph Jefferson, and F. F. Proctor.

"HOW TO SEE A PLAY," by Richard Burton, president of the Drama League. New York: The Macmillan Company. 217 pp. Price, $1.25.

"GOLDSMI," a Biography, by H. G. Chatfield-Taylor, Litt.D. Illustrated. 696 pp., including index. New York: Duffield and Company. $4 net.

"THE LITTLE KING," a play in one act, by Witter Bynner. Time, Oct. 16, 1793. Scene: Room in which is imprisoned Louis XVII. New York: Mitchell Kennerley. Price, 50 cents.

"THREE MODERN PLAYS FROM THE FRENCH." Translated by Barrett H. Clark and Charlotte Teague David. "The Prince D'Aurec," by Henri Lavedan; "The Pardon," by Jules Lemaitre, and "The Other Danger," by Maurice Donnay. Preface by Clayton Hamilton and articles on the three French authors with bibliographies by Barrett Clark. New York: Henry Holt and Company. 372 pp. Price, $1.50 net.

"RAMESSOR, THE VOYAGEUR," a verse drama in four acts by Lily A. Long, dealing semi-historically with the two trappers who first penetrated the wilderness beyond Lake Superior, namely, Pierre Esprit Radisson and the Sieur des Groseilliers, and with the Indians they met. New York: Henry Holt and Company. Price, $1.

"THE THEATER OF TODAY," by Hiram Kelly Moderwell, with thirty-two illustrations and numerous line cuts in the text. 322 pp. New York: John Lane Company. Price, $1.50.

"THE CONTINENTAL DRAMA OF TODAY." Outlines for Its Study, by Barrett H. Clark. 262 pp. Price, $1.25 net.

PRAISE FROM A SUBSCRIBER

Editor DRAMATIC MIRROR:

SIR.—I have been a subscriber to your paper a good many years.

When I first started to read THE MIRROR, its contents were devoted to dramatic literature. Since you have added a big moving picture department and a larger vaudeville department. Combining these two departments with the dramatic department (which has always been the only trustworthy news in this line of work) means that you are sending forth a show-world encyclopedia.

Now with the present management greater things are in store for us, for I see you have already reduced the subscription rate to almost half, at the same time giving us a wider scope of things theatrical.

I hope soon to see a musical department established so that we can hear what's going on in "Tin Pan Alley." This department would keep us up-to-date in good songs.

The present management is driving THE MIRROR along the road of success to higher attainments, leaving a long trail of dust in the eyes of their rival journals.

I compliment you on your efficient leadership.

Yours very truly,
B. GEORGE DEARBORN.

ROSELLE PARK, N. J., Nov. 27.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

W. H. PERLMAN, Brooklyn, N. Y.—We are not aware of a published version of "Dora."

HORACE C. HUNTLE, Chicago, Ill.—For a vaudeville sketch, $25 weekly is considered a good royalty.

MISS ABBOTT, St. Louis, Mo.—The Miss Abbott referred to in the "Letter Box" is Marion.

CONSTANT READER.—Watch announcements in THE MIRROR. Frank Fielder is now engaged with the Theodore Lorch Players, Passaic, N. J.

"ONE-WHO-LOVES-HER-BEST," Phila., Pa.—Julia Marlowe and Mr. Sothern are still resting. It is not known whether or not they will appear this season.

M. J. OLSTEN, Galesburg, Ill.—"Mary's Lamb" was produced by Richard Carle. The play appeared at the New York Theater in New York. We should suggest that you write Mr. Carle concerning the score and lyrics.

R. S., Atlanta, Ga.—"The City" was produced in New York at the Lyric Theater, Dec. 21, 1909, with the following cast: A. H. Steuart as George Rand, Walter Hampden as George Rand, Jr., Eva Vincent as Mrs. Rand, Lucile Watson as Teresa Rand, Mary Nash as Cicely Rand, Tully Marshall as George Frederick Hannock, George Howell as Bert Voorhees, Helen Holmes as Eleanor Voorhees, Edward Emery as Gordon Van Vranken, Jane Gail as Susan, John Jex as John, Fred. Courtenay as Foote.

MARRIED

Estelle Claire, a member of the Arthur Hammerstein production, "High Jinks," was married recently to George Smith, of Washington, a musical conductor. The marriage took place in Toronto.

William H. Dana, nephew of Charles Dana, of New York Sun fame, was married Nov. 11 in Dayton, O., to Mamie Seibach, an opera singer. Mr. Dana is the head of the Dana Musical Institute of Warren, O.

Helen Raymond, who is appearing in a principal role in "The Queen of the Movies," and Oliver J. Perry, of St. Louis, were married in Baltimore Nov. 15, at the home of Tunis F. Dana, manager of the Academy.

Vivian Burnett, who is the original of "Little Lord Fauntleroy," a character in one of his mother's most famous books, was married to Miss Constance Buel Nov. 22 at Trinity Church, New York.

Miles R. Becker, Assistant Tax Commissioner, and Nan J. Brennan, of 501 West 111th Street, were married in New York on Nov. 25. Miss Brennan, until a short time ago, was on the stage. She appeared in "Hap o' My Thumb," and succeeded Blanche Ring in "The Midnight Song." She has also played leading parts in "The Sun Dodgers," "The Summer Widowers," and "The Never Homes."

DIED

The body of JOHN L. KERR, theatrical wizard, who died in Syracuse, N. Y., in Onondaga Hotel, Nov. 14, was shipped Tuesday afternoon for interment to Lansing, Mich.

CHAMEL ROY, one time the dresser for the tragedian Talma, died Nov. 13 in Paris in the one hundred and sixth year of his age. Besides his association with the great actor, M. Roy delighted to tell of his memory of Napoleon.

GRIFFITH EVANS, a member of The Trail of the Lonesome Pine company, died suddenly of heart disease at Bristol, Tenn., on Nov. 13. He was forty-five years old. His widow, who plays Old Hun in the play, survives him.

Mme. M. Bernancon, mother of Geneviève and Alma (Mrs. Harry B. McKee), died recently at St. Edward's Hospital, New Albany, Ind., from illness induced by the sudden death of her son, Frank. She always accompanied her children, and her death is regretted by a host of friends.

WALTER A. PHILLIPS, a music composer well known for his popular songs, died Nov. 13 at his home, No. 322 West 113th Street, of Bright's disease. He was fifty-four years old. Among his best known compositions are "A Son of the Desert Am I," "In Sight of the Harbor Lights," "The Clock of the Universe," and "She Told Me I Was Dreaming." His widow and daughter survive him.

FOSTER COATES, one of the most widely known newspaper men in this country, died on Nov. 17 in Atlanta, Ga. He was formerly city editor of the New York *Mail*. While there he attracted the attention of Joseph Pulitzer, who engaged him as managing editor of the *Evening World*. He served the *Evening World* for four years, when William Randolph Hearst employed him for organization work for his various newspapers. At the time of his death he was associated with Mr. Hearst's Atlanta *Georgian*.

DR. CHARLES L. HOWARD died October 20 at his home, Forest, N. Y., aged seventy-six. "Doc" Howard was well known as a manager and theatrical agent at one time connected with Dan Thompson, Maude Granger, Effie Ellsler and many other well-known stars. He was also known, in their palmy days, of the Academy, Dijon, Fourteenth Street, and Niblo's Garden, New York, and conducted the United States and European Amusement Association located at 106 East Fourteenth Street, and afterward at Thirtieth Street and Broadway, next to Daly's Theater. Later he removed to Chicago and carried on a general theatrical and play agency under the firm name of Howard and Doyle (the firm being composed of himself and wife, Minnie Doyle, also well known to the theatrical profession). He is survived by an only son, Loris J. Howard.

ON THE RIALTO

THE MIRROR'S JINGLER

And when the Prompter's in the wing,
The actor knows "the play's the thing."
—*The Jingle Boy.*

Vaudeville manager to his press agent: Announce on our programmes and in your notices that only "Old Hundred," "Awake My Soul," "Lily Dale," "Lead Kindly Light" and "Susanna Don't You Cry for Me," will be sung on our stage. Let the public understand that we are neutral. You might offer Secretary Daniels a box.

Press agents along the Rialto confess that S. R. Poli, of Worcester, Mass., has "put one over on them." Poli's manager, Frank Whitbeck, arranged with a local baking company to put labels on their bread. Fifteen of these labels delivered to Poli's on Wednesday or Friday afternoon entitles the collector to one orchestra seat (ten cents). The baking company redeems the labels at eighty per cent. Last week with a school holiday the theater took care of 1,165 on the two off matinees.

Sixty army officers and their families from Governor's Island, attended a performance of "Dancing Around" at the Winter Garden the other night. The women in the party, which occupied the lower boxes of the theater, are members of a knitting club, and each brought knitting needles and a ball of yarn, and all during the performance worked industriously on socks, which they are making for European soldiers.

Gus Hill writes THE MIRROR as follows: "I have eight attractions on the road this season, five playing 'Mutt and Jeff in Mexico' and three playing 'Bringing Up Father.' While the air is full of howls of dismay concerning bad business, my shows are doing fully as well as last season. I have not, and do not intend to close any of them. There must be a reason for this. I am giving the people just what they want—light comedy with music. If the theatrical managers would get out and hustle, instead of getting cold feet and laying down, this so-called business depression would quickly disappear. Without exaggeration, my office is the only one on Broadway in which there is an air of cheerfulness. Never-changing business enthusiasm is my motto. When things look the darkest I make my greatest efforts. Surely you can afford to accept the advice of a successful man. President Wilson's remark about the hard times being psychological was more truth than fiction. The people have the money, but have lost their aggressiveness and will not circulate it. They have closed up like a clam, American business men have lost their nerve. To my mind it is incomprehensible that the American public have allowed a war in Europe to whip them without a fight. Think this over."

Retired Playgoer's first nights in New York (continued): "In the solitary walks I take over the ground first traveled in the Metropolis I found myself not long ago in West Thirty-fourth Street. A big department store extends over the site once occupied by Koster and Bial's playhouse. I recalled the night I went in to see Will McConnell—may the forget-me-nots blossom forever where he is now asleep. He was the merriest soul of the Sunshine set. He would have made a comedy out of his mother's funeral, for nothing could be serious to him. I had not seen him since the night I was in his office in the Columbia Theater in Chicago. It was while Henry Irving was there in his first engagement in that city. Mr. Irving had come in and having finished his visit, turned to go. McConnell called him back and said: "What's your hurry, Henry. Shake hands with my friend." Mr. Irving knowing his wag was equal to the moment. After a chat with Mc in the Koster and Bial house he asked me to go with him "back on the stage." He bulged into a dressing room without knocking and said to a man before a mirror: "Maurice, old man, shake hands with your old pal——" And in this way I met Maurice Barrymore. Summer flowers and Winter snows have come and gone since that night. It was the last time I ever saw Barrymore. You know how the darkness came over his genius. And Will McConnell—what light ever took the place of his?"

OBSERVATIONS EN ROUTE

By WILL A. PAGE.

I saw the new Trentini opera, "The Peasant Girl," in Buffalo the other night playing to a packed house. This is the Americanization of the great European success, "Polenblut," which Morris Gest secured in Europe last Spring and has turned over to the Shuberts as the medium for Emma Trentini's starring tour. It is one of the best light operas I have ever seen, with a wonderful musical score, a romantic story, and an abundance of comedy. Trentini, herself, is the most remarkable combination of versatile talents I have ever seen in a light opera. Not only is her voice of grand opera calibre, but she is an actress of consummate art, and in the third act she amazes every one with a lot of acrobatic falls which would do justice to any knockabout vaudeville performer. Clifton Crawford has a splendid comedy role. The male surprise of "The Peasant Girl" is a new baritone whom I had never seen before—named John C. Thomas. He is very likely to make the biggest personal hit as a matinee idol since the time Robert Warwick first appeared on Broadway. I understand Mr. Thomas is a product of the New York Hippodrome, and that last season he sang on tour with the De Wolf Hopper company. When Broadway first gets a glimpse of his handsome physique and curly hair and hears his robust baritone voice, there will be many hearts broken.

In the cast of the Trentini opera, by the way, is a young woman who will prove another surprise to New York. Her stage name is Lucille Blair, and it is said that she is the ambitious stage-struck wife of a prominent New York attorney. This is her first appearance behind the footlights. She is tall, slender, statuesque and blonde, and apparently just twenty-one. You have all heard of Barnum's $10,000 prize beauty, but if they took that celebrated beauty in her best drawing-room manner, and put her alongside Lucille Blair, the prize beauty would be arrested for disturbing the peace.

In Philadelphia last week the title to the famous Little Theater was formally transferred to Frederick H. Shelton. This insignificant paragraph in the real estate columns of the Philadelphia papers confirms what everyone has known for a long time, namely, that Mr. Shelton built and financed this artistic enterprise although he preferred to remain incognito. Mr. Shelton is a member of one of the old and wealthy Philadelphia families and became interested in the theater through his little daughter, for whom he built a theater in his own home so that she could entertain her school girl friends. Her dramatic instructress, Mrs. Beulah E. Jay, aided in preparing such entertaining programs that when she outlined to Mr. Shelton a plan to build a little theater after the style of New York's well-known miniature playhouse, Mr. Shelton agreed to furnish the necessary financial sinews. Mr. Shelton is an earnest, sincere and enthusiastic gentleman, and it is to be regretted that his venture has so far cost him almost $200,000. The fact that he has now publicly taken title to the playhouse, which everyone suspected that he owned, perhaps indicates that he proposes to assume the direct management of it himself. If so he will have the best wishes of all who know of the many sacrifices he has made in an effort to give Philadelphia high class dramatic entertainment.

Buffalo has once more proclaimed its allegiance to Jessie Bonstelle. This is an indirect way of saying that another stock company in Buffalo has failed to score. The very excellent organization headed by Mabel Brownell and Clifford Stork has struggled bravely to win favor, but this week the notice went up and the organization will disband. No recent stock company has made money in Buffalo except that headed by Jessie Bonstelle, who has occupied the Star Theater every Summer for the past nine years. Under the able management of Dr. P. C. Cornell the Bonstelle company has invariably made so much money every Summer that Miss Bonstelle could afford to take a vacation every Winter.

In Pittsburgh last week Marie Dressler played to gross receipts of a trifle over $13,000 in her new comedy, "A Mix-Up." This show is the most amazing example of how a fortune was almost overlooked that I have ever known. It is written by a young Washington newspaper man named Parker A. Hord, and was rejected by nearly every one in New York, until finally it reached Lee Shubert, who gave it to Marie Dressler. Through her personality and certain changes she made in the book, this farce has been developed into one of the biggest money makers on the road. Miss Dressler tells me that she proposes to play "A Mix-Up" for the next three years, and she is making so much money out of it that next Spring she seriously contemplates carrying out the ambition of her life, which is to make a Shakespearean production and herself play the role of Lady Macbeth for a few performances. Miss Dressler declares that she is absolutely in earnest in her Shakespearean ambitions, and only hopes the critics will take her seriously. All of which brings to mind the fact that when Nat Goodwin first announced his plans to play Shylock, there was a hoot of derision all over the land; yet Nat got away with it and there are critics who think he was good. One thing is certain: Marie Dressler can play serious roles, for she has proven that she can make an audience cry as well as laugh, and I am certain that if she makes her Spring starring tour in Shakespeare's gloomy tragedy, she will be sure of a full house in every city she visits.

Frank Wilstach, the affable and plausible gentleman whom James O'Grady Duffy, of Philadelphia, called "the bare-faced agent of a bare-legged show," has been burning up the dictionary in Buffalo in the interest of "The Passing Show of 1914." Some of his descriptive adjectives have almost exceeded the speed limit. One of his lines reads: "The best singing chorus from the waist downward ever heard in musical comedy, and able to reach high C without straining a tendon." Another line of which Frank is very proud, reads: "An uproarious upheaval of lingerie and laughter," while another line adds that the Passing Show "makes the old feel young, and causes a warm glow to permeate the veins of the aged." It is recorded that when Mr. Wilstach sent some of his advance matter to Pittsburgh, John B. Reynolds, manager of the Alvin Theater, threw up his hands in horror at the literary debauch of the ex-Shakespearean agent and returned all of the advance notices with the statement that he must have pure press matter for Pittsburgh, whereupon Mr. Wilstach chuckled and said in reply: "Fancy sending anything pure to Pittsburgh."

SUMMARY OF PRODUCTIONS

The current plays in New York Dec. 9, 1914, with dates of production or revival and number of performances up to date in the metropolis:

Astor—"The Miracle Man," Sept. 21—91 times.
Belasco—"The Phantom Rival," Oct. 6—74 times.
Booth—"Experience," Oct. 27—41 times.
Candler—"On Trial," Aug. 19—109 times.
Cohan—"It Pays to Advertise," Sept. 8—106 times.
Comedy—"At the Bars," Nov. 30—2 times.
Cort—"Under Cover," Aug. 29—123 times.
Empire—"Diplomacy," Oct. 20—49 times.
Forty-fourth Street—"The Lilac Domino," Oct. 26—49 times.
Forty-eighth Street—"The Law of the Land," Sept. 30—92 times.
Fulton—"Twin Beds," Aug. 14—147 times.
Gaiety—"Daddy Long-Legs," Sept. 23—93 times.
Globe—"Chin-Chin," Oct. 20—43 times.
Hippodrome—"Wars of the World," Sept. 8—119 times.
Hudson—"Damaged Goods," Dec. 7—2 times.
Little—"A Pair of Silk Stockings," Oct. 30—39 times.
Longacre—"So Much for So Much," Dec. 4—6 times.
Lyric—"The Only Girl," Nov. 2—44 times.
Lyceum—"Outcast," Nov. 3—44 times.
Manhattan Opera House—"Life," Oct. 24—53 times.
New Amsterdam—"Watch Your Step," Dec. 7—1 time.
Park—"The Garden of Paradise," Nov. 23—11 times.
Playhouse—"Polygamy," Dec. 1—9 times.
Republic—"Kick In," Oct. 11—62 times.
Shubert—"The Hawk," Sept. 28—68 times.
Wallack's—"Pygmalion," Oct. 19—39 times.
Winter Garden—"Dancing Around," Oct. 10—73 times.

New attractions for the past month which have been produced and closed are: "Twelfth Night," 17 times; "Yosemite," 17 times; "What It Means to a Woman," 10 times; "The Big Idea," 25 times; "The Marriage of Columbine," 32 times; "The Battle Cry," 13 times; "Milady's Boudoir," 4 times; "A Perfect Lady," 23 times; "Innocent," 133 times; "Pretty Mrs. Smith," 57 times; "Papa's Darling," 32 times; "Mr. Wu," 57 times. "Mary Goes First," 32 times; "My Lady's Dress," 59 times.

DEATH OF CHARLES F. TOWLE

Charles F. Towle, one of the best known theatrical managers in the country, and for twelve years the company manager of "Ben-Hur" for Klaw and Erlanger, died last week in Pittsburgh, where his company was playing at the Nixon Theater. He is survived by a widow and two children, Davis Towle and Mrs. Mitchell Harris. Mr. Towle was born in Portsmouth, N. H., where a brother and other relatives still live. For several years he was a newspaper reporter in Boston and city editor at one time of the Boston Traveler. Later he became a Washington correspondent of Boston papers. About seventeen years ago he was employed by Klaw and Erlanger as business-manager, or company manager, of various companies and has been with them ever since, with the exception of last season when he managed and had an interest in the tour of the Stratford-on-Avon Players.

The PUBLICITY MEN

A. A. Duchemin is tooting a trumpet for "Papa's Darling."

Clarence Willets is wielding a pen for William H. Crane and co-stars in "The New Henrietta."

Fred. A. Mason, for many seasons with Cohan and Harris, will handle the publicity for Leffler and Bratton's production of "Damaged Goods."

Townsend Walsh, lately ahead of Grace George in "The Truth," has been engaged to go in advance of William Gillette, Blanche Bates and Marie Doro in "Diplomacy."

An interesting interview with Cyril Maude on "The Psychology of Old Age in Grease-Paint," by Wendell Phillips Dodge, appears in the current issue of the *Strand Magazine*.

George H. Lyman, formerly dramatic critic of the *Newark Star*, music critic of the Cincinnati *Commercial-Tribune*, and special publicity representative for William A. Brady, Antonio Sawyer and others, is doing the press work for "Pilate's Daughter." Mr. Lyman is well remembered for his successful exploitation of Miss Julia Culp.

As a feature of her publicity campaign for "Polygamy," Mrs. Mary Worswick is sending out thousands of little cards bearing catch line advertisements. Among the "ads." are, "If you'd go through Hell for a woman, would you love a woman who would let you do it? See 'Polygamy!'" "If one wife makes a man miserable would two make him happy? See 'Polygamy!'"

Wallace Ham who, as dramatic editor of the *Sun*, is known the length of Broadway, has been engaged by Joseph Brooks as general press representative. He will assume his new duties on Dec. 21. Since Mr. Brooks ended his partnership with Klaw and Erlanger and took up independent producing, Harry Davis has been handling the publicity. Mr. Davis, however, prefers the road. He is now in advance of "My Lady's Dress."

In the San Francisco *Town Talk* of Nov. 7, under the head "Varied Types," appears an interesting interview with H. D. Price, business manager of "The Poor Little Rich Girl." Edward F. O'Day, the writer of the interview says of Price: "I need not remind those who knew him in the Alcazar days that he is a fluent conversationalist. His talk is rich with variety of experience unified by mature reflection. He has the sense of humor and that which Chesterton says is more important still, the sense of pathos. He has also that rare gift among talkers, a considered and charitable reticence. Who has ever heard Ed. Price speak ill of any living person? Or, for that matter, of any dead person?"

GOSSIP

Elliott Schenck, musical director of the Little Theater, has begun the composition of special music for the American prize play, "Children of Earth."

George Sydney, who has been appearing for many years in "Busy Izzy," has been engaged for a prominent role in James Forbes's new comedy, "The Spotlight."

Maurice Farkoa, who was seen in "The Merry Countess," and who has lately been appearing in various London productions, has been engaged for "To-Night's the Night."

Vincent Serrano has been added to the cast which will support Margaret Illington in Henry Arthur Jones's play "The Lie," which is to be produced Christmas Eve.

Francis J. Boyle, the original "Mannekroff" in "Chocolate Soldier," has been engaged by the Shuberts for their production of "The Peasant Girl" in which they are starring Trentini.

When in Des Moines, Ia., with "Joseph and His Brethren," Nov. 30, James O'Neill renewed old acquaintance with Director Priestly Morrison, of The Princess. It was the first time in eight years that they had met.

The popularity contest arranged by the Ft. Dodge, Ia., *Daily Chronicle*, in which an automobile was given as the head prize, was won by Miss Julia Rank, the ticket seller of the Princess, at Ft. Dodge. Miss Rank is handsome and popular.

Mr. and Mrs. Joseph A. Weber (Rita Howlett) have resumed their original roles "Deputy Loches" and the "Worm" with Richard Bennett's "Damaged Goods" company opening Dec. 7 at the Hudson Theater.

George F. Smithfield has been engaged for Edgar Selwyn's new comedy, "Rolling Stones," which opened in Wilkes-Barre, Nov. 30.

Performers at Loew's theater at Spokane, Wash., were entertained at a midnight Thanksgiving dinner by the Spokane Lodge of Elks as it was impractical to attempt hospitality in the day time because of the long, continuous session of holiday performances at the theater. The Loretta Trio and some of the others contributed entertainment. Miss Juliette Happel and Auguste von Rosendael, the Belgian dancers, who were among the guests, offered a number.

THE FIRST NIGHTER

Gorgeous Production of "The Garden of Paradise"—"Polygamy" Interesting Mormon Play—"So Much for So Much"—Marie Tempest in "At the Barn."

"SO MUCH FOR SO MUCH"

A Modern Play by Willard Mack. Staged by the Author and Produced by H. H. Frazee at the Longacre Theater Dec. 4.

Mrs. Brennan ..... Julia Wescott
Bessie Brennan ..... Ruth Perry
Charlie Brennan ..... Chas. Compton
Mary Brennan ..... Marjorie Rambeau
Tom Hughes ..... Willard Mack
Steve Crissman ..... Jack Jerue
William Steadman ..... Joseph Kilgour
Powell ..... William Norton
Schultze ..... Edmund Walton
Act I.—The Brennan home, New York City. Eight P.M. Act II.—The same. Ten days later. Act III.—Steadman's apartments. Two weeks later.

Mr. Mack, who is the author of the successful play, "Kick In," has brought to Broadway a little play which he has tried out in Salt Lake and perhaps elsewhere with a stock company. It is an extremely thin story, and at that without any claim to novelty. Whatever charm it exercises is inherent in the interpretation, and if good acting alone could carry a play to success, "So Much for So Much" would score a substantial triumph.

Possibly this is not a fair accounting. The author is entitled to credit not only for an excellent individual performance, but for a happy characterisation of his characters, and apparently he has bestowed more interest on this than to any design of getting away from elementary conditions and establishing a compact, cohesive scheme of action for his characters.

The first act introduces us into the household of a middle-class Irish-American family of mother, two daughters and a son, the Brennans. Mary is practically the supporting branch of the little household, filling the position of typist in the large business house of William Steadman. A more womanly woman, healthy, sane, wholesome, forceful (as played by Marjorie Rambeau), you are not likely to see in the average play. The family defer to her. Without arrogance she dominates. She is in love with Tom Hughes, a newspaper man; but she tells him with delightful frankness that their marriage cannot take place until he can relieve her of the responsibility attaching to the prop of the family.

The third factor in the equation enters in the shape of Steadman. Mary receives his attentions and goes out with him to the theaters and restaurants—the old story. Hughes accepts his fate, but he watches; and by and by Steadman reveals himself. He pretends that illness confines him to his home, and he sends for Mary to come and take dictations. And then he tries the time-worn expedient of flattery and a stolen kiss. And Mary wakes up.

Here enter Tom. He has acted as a sleuth, and exposes the smug business man to be a white slaver of the worst ilk. Mary gives him a bit of her mind, and Tom and she depart, leaving the human spider to weave his web for the next victim.

It is all very elementary, and yet it is interesting, because the characters are well conceived and well interpreted.

"POLYGAMY"

An American Play by Harvey O'Higgins and Harriet Ford. Produced at the Playhouse by the Modern Play Company, Dec. 1.

Daniel Whitman ..... Ramsey Wallace
Zina, his wife ..... Chrystal Herne
Brigham Kemble, her brother .. William B. Mack
Anais Grey, a widow ..... Katherine Emmet
Meroni Tanner, her father ..... Stephen Wright
Nephi Kemble, father of Zina and Brigham, Thomas Irwin
Esther, their mother ..... Lizzie Hudson Collier
Rhoda ..... Pauline Curley
Lorna ..... Howard M. Stuart
Mathoteia Tanner } Relief Society Women { Mary Shaw
Charlotte Tanner } { Amy Hodges
Clara Tanner } { Marie Pinckard
Matilda Tanner } { Marie Hudson
Augusta Strong } { Mona Ryan
Emeline Strong } { Grace Atwell
Helen Fenton, a Gentile girl ..... Lucy Cotton
Ezra Strong, an Apostle ..... Frank McIntyre
Brother Rush ..... Roy Stone
Brother McHugh ..... James Morton
The Prophet ..... Howard Kyle
His Secretary ..... Lee Metford
A Temple Guard ..... Arthur Barney
Time—The present. Place—Salt Lake City. Act I.—Living room at the Whitman's. About 11 A.M. Act II.—A room at the Temple. Same afternoon. Act III.—Same as Act I. Same evening. Act IV.—Same as Acts I. and III. Next morning.

It is a far cry from the themes of crime, crime-hunters, and the modern underworld to a phase of Mormonism which aroused public sentiment twenty years ago; for Mormonism is the subject of the latest play by the authors of "The Dummy" and "The Argyle Case." It is rather an interesting play, nevertheless, and if it had the virtue of timeliness, it would be still better.

The story is that of a young married couple with two children, and extremely happy, into whose inner circle the hand of the Mormon Church is stretched to command the husband to take another wife. Husband and wife rebel. Matters are complicated by the wife's brother, an avowed apostate, who has from boyhood loved the daughter of an Elder, Annis by name, who has been compelled to marry against her inclination and is now a young widow. The husband at first protests against the proposed plural marriage, but finally, under the wife's persuasion that they cannot escape their fate, he bows to the will of the church. But he takes Annis as his second wife and brings her home.

Another factor in the story is Bathsheba Tanner (played by Mary Shaw), who is a plural wife and a sort of theatrical expounder of moral theories, who holds that plural marriage is right because all men are naturally polygamists. At first she is hard; but her heart is touched by Annis's pitiful appeal, and with the money supplied by her for their escape, the apostate brother and Annis withdraw themselves from the wrath of the Mormon Church by effecting their flight to other regions, to be joined later by husband and wife. In this way a happy ending is insured to a complication which reeks with opportunities for tragedy.

Two strong factors enter into the problem why a play on so hackneyed a theme holds the interest strongly. One is the vigorous, virile, dominating impersonation of the Prophet by Howard Kyle, and the other is the fine performance of Mary Shaw as Bathsheba Tanner. In the first and last act she makes herself a conspicuous figure in the story, and in the second act it is Mr. Kyle's strong personality as the Prophet, deciding all questions at issue with an iron will, who lends serious import to what is, after all, a theatrical—but an effective theatrical—attitude of affairs.

Though commanding the interest in a less degree, the acting of Mr. William B. Mack, of Miss Chrystal Herne, and of Ramsey Wallace is so excellent that the performance gains materially by their artistic co-operation—Mr. Mack as the apostate brother and Mr. Wallace and Miss Herne as the husband and wife. Nor can any one escape the spell cast by the refined, wholly sympathetic and impressive acting of Katherine Emmet as the unhappy young widow, whose sorrows are ultimately resolved in happiness.

The play is admirably acted throughout by a cast that shows the result of careful selection, and is effectively staged. The room in the temple in the second act is especially worthy of commendation.

"THE GARDEN OF PARADISE

A Play in Nine Scenes by Edward Sheldon, Based on Hans Christian Andersen's Story of "The Little Mermaid." Staged by O. P. Heggie. Miss-en-Scene by Joseph Urban. Produced by the Liebler Company at the Park Theater, Nov. 29.

SEA FOLK
Merman Emperor ..... Littledale Power
Empress Dowager, His Mother ..... Jessie Villars
Princess Thora } His Daughters { Minnie Terry
Princess Lona } { Phyllis Thatcher
Princess Swanhild } { Emily Stevens
Emperor of the Crabs ..... Lionel Braham
Turtle Balsh ..... Sheridan Block
Prince of the Jellyfish and of the Eastern Sea, Harmon Cheshire
Captain of the Guards ..... Murray Kinnell
Chief Cook ..... John Rogers
Master of Ceremonies ..... Clarence Falter
Chief Musician ..... Asheton Tonge
The Sea Witch ..... Blanche Walsh
LAND FOLK
The King of the Blue Mountains .. George Relph
Lord Otho, His Chancellor ..... Asheton Tonge
Jasper } The King's Companions { Murray Kinnell
Valentine } { W. W. Gear
Rinaldo } { Frank Conroy
Sebastian } { Albert Barrett
Bertram } { Clarence Falter
Roland } { Bassett Kilpack
The Captain of the Royal Ship ..... Hugh McCrea
The Steersman ..... Sheridan Block
Peter } Sailors { John Rogers
John } { Richard Hale
Christian } { Maurice Robinson
Eric } { Clifford L. Walker
The King's Herald ..... Frank Conroy
Queen of the Southland ..... Renee Kelly
Prince of Spiceland, Her Ambassador, Lionel Braham
Grand Vizier ..... Harry Neville
Medea } Maids of Honor { Rosina Henley
Oriana } { Rosalie Mathieu
Isolta } { Agnes Dornton
Ariadne } { Eva Michner
Marietta } { Hazel Turney
Armida } { Eunhemia Fowler
Eglamour, Her Page ..... William Brown
The Queen's Herald ..... Richard Hale

No fairyland spectacle or historic pageant ever staged at the Metropolitan Opera House has surpassed, if it has ever equaled, the splendid production at the Park. We sit entranced at the vision of the submarine wonders of the first scene, the Palace of the Merman Emperor. Fancy looking through a curtain of trembling waters at a palace under the sea with mermaids and huge fish swimming gracefully about and disporting themselves gleefully amid the dark caverns of the ocean. Wonderfully has the rich imagery of the great fairy tale writer been translated by that master of stage pictures, Joseph Urban and his mechanics. From the ocean depths to the sunkissed shores of the Island of the Convent, back to the Cave of the Sea Witch, under the sea; to the royal palace of the King of the Blue Mountains; to the Queen's Bower of the airy, sunny Southland, the wonderful Queen's garden and the scene of the bridal feast—from one enchanting scene to another. All that the Liebler Company has ever done in the way of beautiful stage pictures is here surpassed in splendor and beauty.

And Mr. Sheldon has done well in his treatment of the pathetic story of the little mermaid who has her first glimpse of the ocean surface on her fifteenth birthday and there sees the handsome King of the Blue Mountains, saves his life in the storm, and then, selling her happiness to the Sea Witch for a human shape and soul, stands by a disguised page of her beloved King as he bestows his hand on the beautiful Queen of the Southland, her love unsuspected and unrequited. I say, Mr. Sheldon has done well in so far as the story lends itself to dramatic treatment, but there is a hiatus between the premise and the conclusion of the theme which is not inherently susceptible of dramatic action, and leaves a suspense aggravated by the time necessarily lost in intervals for change of scenes. This is a characteristic inherent in the subject, despite which there is a natural interest in the development of the story and the unfolding of the character of Swanhild under the influence of her love. Even were the charm exercised by the story less appealing, there would still be a substantial force of enchantment in the extraordinary character of the production, and I do not readily see how any one can level a serious criticism against a performance so rich in color, in detail, and big effects.

Miss Emily Stevens brings a certain charm of youth and lissome grace to the part of Swanhild, and her dramatic denotement of the simplicity and pathos of the character is well worthy of her; but her training has been chiefly in modern characters, and where she fails in completely realizing the ideality of the little mermaid is in that elusive quality which we call poetic. Miss Kelley plays the Queen with considerable charm and Mr. Relph is quite excellent as the courtly young King, while Blanche Walsh interprets her one scene as the Witch with great power and dignity, and with a splendid endowment of physical attributes and a fine resonant voice.

"AT THE BARN"

An Idyll in Three Acts by Anthony P. Wharton. Produced by the Messrs. Shubert at the Comedy Theater, Nov. 30.

Lord Clonbarry ..... W. Graham Browne
Kenneth Maxwell ..... A. E. Anson
James B. Crane ..... Franklin Dyall
William Lewis ..... Guy Newall
Duncan Stewart ..... Kenyon Musgrave
Knowles ..... Herbert Ross
Miss Hawes ..... Kate Serjeantson
Linda Moore ..... Lilian Cavanagh
Grace Trevelyan ..... Nellie Moore
Molly Blair ..... Marie Tempest

The new play at the Comedy Theater, the second of Miss Tempest's repertoire, is the work of an Irish dramatist who has long been a member of the faculty at the Catholic University at Dublin. Mr. Wharton is not to be associated with that group of Irish playwrights which Lady Gregory has been developing at the Abbey Theater.

The play is an innocuous, fragile little thing but serves to show admirably the exquisite quality of Miss Tempest's art. Never did she act with greater charm or spontaneity. It seemed that the play must come to an end at any moment when Miss Tempest would enter the picture and by her sure methods, the delightful play of expression over her features of the pantomimic comedy, would enable it to hold interest.

Three bachelors with artistic and literary tendencies have fitted an old barn up into a combination home and studio where they will be free from any feminine interruptions. Into this haven of retreat there comes one day Molly Blair, an actress of the musical-comedy school, fleeing from Lord Conbarry, a bad old Irishman, who had bargained that in return for assistance up the steep path to artistic heights she would pay the price he demanded. When she confesses her predicament to the most important of the bachelors, she is permitted to remain at the "barn" for a fortnight. Her stay, of course, brings about the usual metamorphosis. The three bachelors affect evening clothes for dinner and busy themselves in gaining the approval of their guest. Molly on her side beautifies the retreat, darns socks and makes herself generally useful as well as attractive.

The wicked earl finds her in the last act, but is locked up in the coach house as a reward for his pains, while Maxwell, the barn dweller, most in the favor of the actress, wins the hand of the fair thespian.

A. E. Anson joined Miss Tempest's company for this play and acted efficiently the forelorn Maxwell. Franklin Dyall and Guy Newall were his companions of the barn. W. Graham Browne played the part of the Lord Clonbarry in his usual finished style. The other members were entirely adequate.

"DAMON AND PYTHIAS"

Classic Drama in Six Reels. Prodpced by the Universal Company from a Scenario by James Dayton and Ruth Ann Baldwin. Directed by Otis Turner.

Damon ..... William Worthington
Dionysius ..... Frank Lloyd
Hermion ..... Cleo Madison
Damon's son ..... Chandler House
Leucius, slave to Damon ..... H. B. Warner
Pericles ..... Bryce Mitchell
Pythias ..... Herbert Rawlinson
Calanthe ..... Anna Little
Arrie ..... Miss Wright
Phillistus ..... Harry Davenport
Damocles ..... Elmer Keller

Obviously, much art, much thought and a great quantity of money have gone into the making of "Damon and Pythias," the most elaborate spectacle and probably the finest motion picture drama ever stamped with the Universal name. Apparently the day is passing when American producers will tacitly allow the palm for the treatment of classic subjects to decorate Italian studios. Adaptable California, too, may support a classic stage if a director has the imagination to conceive historic events, supplemented by the perseverance and financial support needed to give concrete form to his imaginings. For say what one will; give the scenario writer his due, grant the qualifications of the actors and the fact remains that without the requisite settings and costumes a story of Greece in 400 B. C. would be an unintentional farce.

It is, then, to Director Turner, the rebuilder of a dead Greek city on the soil of modern California, that first consideration belongs. In achieving excellent illusions in modelling the houses of ancient Syracuse, he supplied the prime essentials for convincing scenes. In peopling the houses and the streets with properly costumed men and women—an extraordinarily plausible gathering of supernumeraries—he added another big factor toward the verisimilitude of the action. Ordinarily, it may be urged, staging and supernumeraries are but the relatively unimportant background for the central characters of a drama; but the contention does not hold good in a photoplay that is first of all a spectacle of early Greece and secondly an account of the friendship of Damon and Pythias.

Almost any actor—granted a physique that warrants a revealing style—can don Greek robes and acquit himself creditably in heroic gesturing; but no director can gain effects of the magnitude frequently realised in this production without careful and expensive preparation. The much vaunted natural scenic advantages of California are of minor consequence in the depiction of a bygone civilisation that demands the artificial construction, and incidentally the destruction, of a city such as Agrigentum. Here we have a cross section right out of the heart of the ancient community, with its rows of dwellings and the bisecting streets from which all anachronisms are carefully excluded. Agrigentum is besieged by the Carthaginians and pretty well demolished, one might surmise from the number of burning buildings and the panic flight of the inhabitants; but we find later that the Carthaginians are routed by the army under Pythias. At all events, the uncomfortable predicament of the citizens of Agrigentum makes a stirring spectacle for the early part of the picture.

The triumph of Pythias and his return to Syracuse to further jeopardise the ambitions of his enemy Dionysius, are cause enough for a gala fete that crowds the stands encircling the arena in which wrestlers struggle and charioteers compete in the crowning event of the day. Again Pythias adds to his laurels by defeating Aristie, reputed to be the most skilful driver in Sicily and chosen by Dionysius to humble his rival. Immediately preceding these well devised scenes is an impressive depiction of the ovation attending the entry of the victorious general into Syracuse and his progress along roadways strewn with flowers. These are numbered among the most memorable of the spectacular accomplishments in Director Turner's production, which also includes some scenes of rare charm—Damon and his wife Hermion in the gardens surrounding their villa, girls lolling about in the neighborhood of bathing pools, or giving exhibitions of the barefoot Greek dancing that has enjoyed something of a revival of late.

Although the projection at the New York Theater did not at all do it justice, the photography seems clear and there is at least one bit of double exposure that calls for special comment. It shows Calanthe peering into a caldron of black fluid prepared by an oracle, and reflected there is the image of Pythias as he drives triumphantly through the streets of Syracuse. This scene is a pleasing novelty and more than that it exactly serves the requirements of the story at that point.

Of the dramatic quality of "Damon and Pythias," it may be said that it grows as the picture develops out of rather loosely constructed opening reels into a closely knit account of the supreme test of the friendship of the senator and the soldier. With the return of Pythias from Agrigentum the story, as a story, takes a distinct turn for the better and produces the keenest sort of suspense toward the close that finds Pythias in danger of death while Damon makes almost superhuman efforts to avert the sacrifice. The soldier has actually placed his head on the executioner's block before his friend breaks through the crowd that he, not Pythias, may die. Unfeeling as he is, Dionysius hesitates to end such a friendship and both men are released to return to the women they love. The climax is strong and a thoroughly fitting termination for preceding events.

Playing Damon, William Worthington has the dignity and force associated with a senator of Syracuse; Herbert Rawlinson presents a convincing Pythias; Cleo Madison is very persuasive as Hermion, especially in the emotional requirements of the last reel; Anna Little appears quite charming in the role of Calanthe and Frank Lloyd makes a dominant personage of the ambitious Dionysius. Many players in minor parts share credit with the principals for performances distinguished by restraint and naturalness.

The desirability of the first reel as prepared at present is open to question. No exception need be taken to pictures of the ruins of ancient Greece, but the introduction of the actors in modern attire is hardly conducive to the spirit of illusion. It seems wise to submerge rather than emphasize the personal element in a classic subject. This is a trifling matter, however, and "Damon and Pythias" is a big picture.

D.

BALLET OF "PANDORA'S BOX" GIVEN

The ballet of "Pandora's Box," which was produced at the Seventh Regiment Armory, Dec. 4, for the benefit of the war relief fund of the Vacation Committee, proved to be a magnificent spectacle. One hundred society girls appeared in the ballet. To be in keeping with the Greek idea of entertainment, the spectators were ranged as in an amphitheater and the ballet was performed against a classical background of pillars and trellises.

After Miss Edith Wynne Matthison had spoken the prologue, the curtains were drawn aside, and Pandora, sent to earth to avenge the theft of the sacred fire of Olympus by bringing misery upon men with her beauty, appeared. Wrought as a statue, she is brought to life by the Rosy Hours, who desire her to be the companion of Epimetheus. The love story of Pandora and Epimetheus follows. Then Hermes enters with his gilded box. Though she has been sternly forbidden to open the casket, Pandora cannot resist the curiosity. The escaping mysteries bring her despair and ill fortune until at last she is forgiven by Hope.

Mrs. Frederick Dalziel was a graceful Pandora. Marie Dorsey displayed a charm and airiness in her dancing that brought great applause. Sybil Maitland was the shy Epimetheus. The costumes were simple and harmonious in color.

NEW HIPPODROME ACTS

The Hippodrome has long been a barometer of our seasons. We know that the approach of Winter and Spring is always signalized by the addition of features at the big playhouse. To herald the coming of Winter with its Christmas festivities several new acts have been added which will have a special appeal to children.

One would think that "Wars of the World" was sufficiently elaborate entertainment even for children, but now that the production has attained greater dimensions it should please the most meticulous.

The most important new feature on view is a troupe of lilliputians. These little men and women perform in various ways, from singing and dancing to tumbling and riding ponies. They are all perfectly formed and are never offensive, which, by the way, cannot always be said of this class of entertainers. One very tiny and attractive woman sings "Tipperary" to the huge enjoyment of the audience. Then, of course, there is a clown tumbler in the troupe who, though built very close to the stage, nevertheless tumbles enough to warrant a permanent engagement at Bellevue.

The big spectacle remains practically unchanged since its opening last August. The pictures and songs continue to please large audiences. And Ben Atwell is, indeed, happy.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Chauncey Olcott's third and last week in "The Heart of Paddy Whack," at the Grand Opera House, will begin on Monday evening, Dec. 7.

BRONX OPERA HOUSE.—F. Ray Comstock will present at the Bronx Opera House for one week beginning Monday, Dec. 7, "The Third Party," a comedy adapted from the English by Mark Swan and with the original New York cast headed by Taylor Holmes and Walter Jones and a supporting company including Marjorie Wood, Johnna Howland, Richard Temple, Alma Belwin, George Gaston, Mattie Keene, William L. Gibson and others. "The Third Party" has the distinction of being the first play to be presented during the present season and enjoyed a long run at the Shubert and Thirty-ninth Street Theaters.

STANDARD THEATER.—"The Dummy," a comedy by Harvey O'Higgins and Harriet Ford, authors of "The Argyle Case," which former enjoyed a successful run of two hundred performances at the Hudson Theater last Spring and Summer, will be the attraction at the Standard Theater, Broadway at Ninetieth Street, for the week beginning on Monday night, Dec. 7, with the original Hudson Theater cast, including Ernest Truex, Edward Ellis, John H. Wheeler, Joseph Brennan, Percival T. Moore, Gus Forbes, Joseph R. Garry, H. A. La Motte, Nicholas Judels, Jane Oaker, Edith Shayne and Joyce Fair. The play unfolds an absorbing story of a typical American youth who impersonates a deaf mute to recover a kidnapped girl from a gang of most sympathetic crooks. Laughter, heart-throbs, excitement and mystery keep things moving through four breathless acts. The exploits of Barney, the boy detective, and Babbing, the invincible sleuth, in the solution of the Meredith kidnapping case, are only equalled in interest and appeal by the ingratiating crooks and the winsome little girl. The usual Tuesday, Thursday and Saturday matinees will be given.

AMERICAN'S PLAY IN LONDON

"The New Shylock," a comedy of New York Ghetto life by Herman Sheffauer, an American, was recently produced at the Lyric Theater, London. The critics were in many cases enthusiastic over the play, the *Observer* declaring that there was a directness about it that commanded attention at all times.

PRESTON GIBSON WRITES PLAY

Preston Gibson has just completed a play called "Stray Lock," the scenes of which are laid in Colorado. It tells of a girl who has been kidnapped and brought up by a band of outlaws. It will probably be produced here shortly.

LIEBLERS FAIL

Producers Forced Into Bankruptcy—Debts Amount to $325,000; Assets, $300,000—Receiver to Run Firm's Plays

Involuntary petitions in bankruptcy were filed in the United States District Court, Dec. 4, against Liebler and Company, a firm composed of Theodore Liebler and George C. Tyler, and the Liebler Company, a corporation. Harry Askin, of Chicago, with a claim of $1,000; Joseph Kornhauser, Inc., of 718 Madison Avenue, with a claim of $300; and Gates and Morange, scenic artists, of 158 East Twenty-ninth Street, with a claim of $500, were the three petitioners. Though these claims total but $1,800, it was stated that the liabilities of the companies amounted to $325,000. The assets, consisting of plays, scenery, and leases on theaters, are said to be $300,000, but men familiar with theatrical affairs declare that in this bad theatrical season the value of the assets would not amount to this sum.

Among the assets are a lease of the Plymouth Theater in Boston, which earned $25,000 last season; the production of "Grumpy," with Cyril Maude as the star, which last season is said to have netted $40,000 profit. "Grumpy" is now at the Plymouth and is earning between $4,000 and $5,000 a week; the production, "Joseph and His Brethren," which last season gave a profit of $30,000; the production of "Disraeli," with George Arliss, which last year showed a profit of $25,000; and "The Garden of Allah," which earned $35,000 last season. In addition the company has large quantities of scenery, costumes and "props," and also the motion picture rights in most of the plays it has produced.

Judge Hough appointed Irving M. Dittenhoefer, a lawyer, receiver for both the firm and corporation, with instructions to continue the business for sixty days.

Max D. Josephson, attorney for the firm, held that the failure was due in a general way to conditions caused by the war. "The filing of the petition," stated Mr. Josephson, "was primarily due to the insistence of a few creditors. The enormous sums expended in the production of 'The Garden of Paradise' and other plays produced this season depleted the company's treasury, and it was unable to meet the demands of these creditors. All the new plays produced by the Liebler Company this season were contracted for prior to the outbreak of the European conflict. It is almost superfluous to state that were it not for such contracts these productions would not have been undertaken."

The firm is said to have lost $15,000 on its production of Louis N. Parker's "Highway of Life" at Wallack's Theater, and $20,000 on the production of "Twelfth Night," with Phyllis Neilson-Terry, which closed Saturday night at the Liberty Theater after sixteen performances. The closing of this company had been decided upon, however, before the failure of the company. It was the three years' contract calling for ninety weeks of performances for Miss Terry at $1,000 a week that was one of the heaviest burdens of the firm. In addition to these losses, the production of "The Garden of Paradise" cost $50,000 before the curtain was raised.

It has been known for some time in theatrical circles that the Lieblers were in financial straits, but their expectations of great profits from "The Garden of Paradise" led them to believe that they would soon be relieved of their burdens.

Mr. Dittenhoefer and several of the largest creditors have taken steps to carry on the business. The office force has been reduced and reorganized. George Weltz has been made manager and will be in active charge of the firm's business, while Theodore Liebler, Jr., will be Mr. Dittenhoefer's personal assistant. "The Garden of Paradise" will be continued at the Park Theater for a time, in the hope that the play will be put on a paying basis. Road tours of "Disraeli" and "Joseph and His Brethren" will be continued, and Cyril Maude in "Grumpy" will continue in Boston. Mrs. Patrick Campbell in "Pygmalion" will begin a road tour next week.

The bankruptcy petition brought against the Lieblers is admitted to have been an entirely friendly proceeding. Harry Askin, the Chicago theatrical manager, is a warm friend of George Tyler. Larger creditors were threatening trouble, and last Friday's petition was planned as the best means of straightening out the tangle.

The failure of the firm has brought out expressions of regret on every hand. George C. Tyler is one of our most popular producers, and his artistic achievements have had a great influence in the betterment of the theater in this country. Mr. Tyler formed the firm of Liebler and Company in 1899, with Theodore A. Liebler, and Charles Coghlan was their first star. They prospered and soon secured Viola Allen, whom they starred in "The Christian." This production was tremendously successful. Among famous players who have appeared under the Liebler standards are Kyrle Bellew, Ada Rehan, William Faversham, Eleonora Duse, Madame Nazimova, Madame Rejane, Eleanor Robson, and others.

BELASCO JOINS FROHMAN

Managers to Make All-Star Production in Spring—Plan Brought About by Supper Party

Charles Frohman and David Belasco, after having been engaged in separate theatrical enterprises for the last twenty years, have arranged to reunite their individual resources and will make an all-star production in the Spring.

Mr. Frohman and Mr. Belasco began their careers together at the Madison Square Theater. Both were later connected with the Lyceum Theater, and both remained in association through the early days of the Empire Theater. But they have not, in over two decades, joined hands in the production of one play. The reunion came about through a supper in Mr. Belasco's studio, after Mr. Frohman had been Mr. Belasco's guest at a performance of "The Phantom Rival."

"See here," said Mr. Frohman, after they had indulged in reminiscences of early days, "the country has had several good all-star productions. People seem to like them. How would it be to offer the public an 'all-star' cast in a 'star' play produced by 'star' managers?"

And thereupon it was settled that the play chosen shall be ready for production next March and that after four weeks in New York brief engagements will be played in the principal cities. Mr. Belasco and Mr. Frohman will travel with the company on tour. Mr. Belasco is at work selecting the play and Mr. Frohman is seeking the stars, of which there will be no less than six.

HACKETT GETS ANOTHER FORTUNE

Life has become for James K. Hackett but one fortune after another. On top of the $1,500,000 he received from the estate of his aunt, Mrs. Minnie Hackett Trowbridge, he will come into $197,858 from the estate of her husband, Francis Emory Trowbridge. Mrs. Trowbridge was the sole beneficiary of her husband and as she died shortly after his demise, his estate reverts to Mr. Hackett, the next of kin.

IZETTA JEWELL MARRIED

Miss Izetta Jewell Kenny, on the stage Izetta Jewell, formerly leading woman at Poli's Washington Theater, was married in Baltimore last week to Congressman William C. Brown, of West Virginia, who was recently re-elected, and is now in his third term. The bride's parental home is in Babylon, L. I.

BROADHURST LOSES DECISION

William Harcourt King, known on the stage as William Harcourt, is entitled to part of the royalties of George H. Broadhurst's play, "The Man of the Hour," under a decision by the Appellate Division of the Supreme Court, Dec. 4, ordering a new trial in a suit by Harcourt against Broadhurst to recover $25,000.

The testimony showed that Broadhurst and Harcourt discussed the play at the Lambs Club and Harcourt agreed to bring it to the attention of William A. Brady. Broadhurst got royalties amounting to $138,870 from the play, but denied that Harcourt had anything to do with its production by Brady. The lower court ruled that Harcourt had failed to prove a contract and dismissed the complaint, but the Appellate Division ruled that the proof was sufficient.

YOUTHFUL ACTOR MEETS DEATH

George T. Busch, nineteen years old, of 32 Gamner Place, Brooklyn, a vaudeville actor at the Tampa Theater, was drowned at Sulphur Springs Park, Tampa, Fla., Nov. 27. Busch together with other members of the troupe had gone to the Springs to picnic for the afternoon. His first dive into the water proved fatal. Death coming so quick it was decided that heart failure was the cause. The body was found three hours later when Marcau Pena, an expert swimmer, went down twenty-two feet and found it lodged under the rocks.

Busch's part in the play was that of telepathist and consisted of playing selections on the piano as called for by the audience.

The remains were shipped to his home Sunday, accompanied by his partner, W. H. Lake.

IN "SECRET STRINGS"

For the important parts in "Secret Strings," the new play by Kate Jordan, in which Lou Tellegen will create the principal role, H. H. Frazee has engaged Mary Nash, Frederic de Belleville, Hamilton Revelle, and Marion Abbott. It is scheduled for New York production on Dec. 28.

MISS TERRY TO LECTURE

Miss Ellen Terry, who arrived in New York several days ago on her way from Australia to England, is to lecture on Shakespeare in Aeolian Hall on Dec. 16 and 18. The first lecture will be for the benefit of the Legal Aid Society.

ACTORS' EQUITY ASSO'N

Association Invited to Hold Convention at Panama Exposition—2,000 Members by Jan. 1

At the last meeting of the Council held in the Association rooms, suite 608, Longacre Building, on Nov. 30, the following members were present: Mr. Francis Wilson, presiding; Messrs. Bell, Coburn, Cope, Courtleigh, De Angelis, Kyle, Meah, Westley and Wise.

New members elected:

Anna L. Bates	Georgie Edwards
Grace Benham	Elsie Glynn
Wilda Bennett	Jack J. Herwitz
Lois Bolton	Adele James
Arline Chase	Genevieve Hamper-Mantell
Delly DeVyne	Jed Prouty
Eva Dennison	William Wells

The association has been honored with an official request from Mr. James L. Barr, director of Congresses, that it hold a convention in the great Auditorium of the Panama-Pacific Exposition, during some week next Summer.

Letters have been received from the Hon. W. B. Nye, mayor of Minneapolis, and Mr. Charles R. Van Hise, Ph. D., and Mr. George E. Vincent, LL. D., presidents of the universities of Wisconsin and Minnesota, respectively, all show the same fine spirit, expressed by Dr. Vincent, as follows:

"This is the first report I have had of the disorder to which this resolution refers. I need not tell you how humiliating it is to have even a small body of students so conspire to put the name of the institution, which should stand for all the finer courtesies of life.

"I shall lay your resolution before our All University Student Council, and ask this body to consider ways and means by which occurrences of this kind may be prevented in the future.

"I have sympathy with the purposes of your organization, and I can assure you that I shall do everything in my power to co-operate in a matter such as you call to my attention.

"Meantime may I express in behalf of the University of Minnesota deep regret that members of your profession should have been subjected to discourtesy, and also to express the conviction that conduct of this kind is not representative of the great body of students, and would be severely censured by them."

The latter day practise of having a varied assortment of persons concerned in the stage production of an untried play to probe to cause confusion and delay. In studying to be amenable to each of the entire crew of suggesters, any one of whom might be in a position to demand his poor head, the actor is under a sorry trial. And what time is wasted at rehearsals in trying things that the trained eye should foresee will surely be changed after the audience shall have given a verdict! More unity of stage direction would be an advantage to both actor and manager.

An occasional word of skepticism reaches our ears, implying that managers must be merely "marking time," with no real intention of meeting the A. E. A. half way. We are better informed. Several of the most potent producers are in accord with our purposes, but others have not as yet seen the light. At this hour of general adversity, it is deemed unwise to urge upon such men things that, to their minds, are "innovations."

We desire to fulfill our predictions, made last June, that our membership would number two thousand on Jan. 1. Sixty new members are required. Let us all join together in a determination to get them. Every member is asked to constitute himself a deputy to that end.

By order of the Council,
Bruce McRae, Cor. Secretary.
Howard Kyle, Rec. Secretary.

ENGAGED FOR "AT THE BALL"

"Miss Daisy," the musical comedy by Philip Bartholomae and Silvio Hein, which was seen early in the season at the Shubert and Lyric Theaters, will shortly visit Chicago for an engagement, entirely rewritten and renamed. The piece will henceforth be known as "At the Ball." T. Roy Barnes, Alice Hageman, Donald MacDonald and Anna Wheaton have been engaged by the Shuberts for the leading roles.

"DRIVEN" FOLLOWS "DIPLOMACY"

E. Temple Thurston's play "Driven" with Alexandra Carlisle and Charles Bryant in the leading roles will succeed "Diplomacy" at the Empire Theater, Dec. 14. Others included in the cast of the new play are Leslie Faber, Lumsden Hare, Haidee Wright, T. W. Percyval, Arthur Greenaway and Rita Otway. On Dec. 14, "Diplomacy" will begin a tour of the principal cities.

STAGE NOTES

C. W. Bennett, formerly of the Bennett Canadian Theatrical Circuit, started a circuit of theaters in the West Indies and Central America some five years ago, and met with marked success in the conduct of this enterprise. He was later taken down with fever and was an invalid for nearly two years. On his recovery he returned to New York, and his friends will be glad to know that he is now a special agent of the Equitable Life Assurance Company, looking after theatrical business.

Cohan and Harris have secured Harry Mestayer, erstwhile of the Princess Theater, for a leading role in the Chicago production of "On Trial."

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

While every stock manager has his own idea as to what is best, the fact stands out that he who works on the line of producing has no "grouch"—if the word may be allowed to come in. Oliver Morosco, of Los Angeles, has made his stock players a producing company. Recently the new romantic play, "The Right of the Seigneur," by Thomas W. Broadhurst, was brought out by Mr. Morosco. The drama is historical, with its setting amid the scenes of the French revolution. Several episodes, including some mass scenes with the peasantry rampant, are gripping in realism, surprise and dramatic denouement. Mr. Broadhurst's dialogue is bright, witty and often poetic, as befits such a theme. The result of this production proved to be most satisfactory. It met with such a reception that the audience demanded a repetition. Stock managers generally can take notice.

FOSBERG PLAYERS, NEWARK

The Fosberg Players in Newark presented "The Governor's Lady," Nov. 22-28, and excellent work was done by Charles Dingle as Daniel S. Slade, Helen Courtney as Mrs. Slade, Edward Van Sloane as Senator Strickland, Ottola Nesmith as Kathryn Strickland, and Arthur Jarret as Robert Hayes. Splendid houses at every performance.

The Fosberg Players, in Newark, N. J., presented "The Argyle Case," Nov. 30-Dec. 5. At no time since these players began their engagement at the Orpheum have they given a better account of themselves than this revival. Charles Dingle's portrayal of Kayton was admirable and well enacted. Ottola Nesmith's conception of the girl suffering from nerves was excellent. Helen Courtney was as usual splendid. Henrietta Vadera, a new member of the company we remember as the leading woman for dramatic stars in Shakespearean performances many seasons past, was well received. Arthur Jarrett as Hurley and Edward Van Sloan as Kreisler, were well suited to the roles, and enacted them admirably. Others in the cast were Stuart Beebe, Douglass Bedell, John Marks, Edwin Fosberg, Grant Ervin, Archie Curtis, Lou English, Carl Birth, Helen Gleason, and Rose McDonell.

There has been considerable controversy in the daily papers in reference to rumors that another stock company will be put in the Orpheum Theater, where the Fosberg Players are occupying the stage, and in answer to these rumors, Manager Fosberg says in a printed statement: "I am particularly pleased with my season from all points of view, and my reception by press and public have been all I could wish. Will you be kind enough to deny most emphatically that there will be any other company occupying the Orpheum stage for at least two seasons?" APPLEGATE.

NEW PLAY FOR ST. LOUIS STOCK

ST. LOUIS, MO. (*Special*).—"The Yankee Prince," with Philips Tead, of the Players Stock company, in the title-role, was well produced by the Park Opera compnay Nov. 30-Dec. 6. Mabel Wilbur, Lillian Crossman, and Louise Allen were very popular. With Roger Gray as the manager of the prize fighter, Carl Hayden as the villain, and Royal Cutter as the earl, the play was exceptionally well cast. George A. Nathanson, who was a very popular member of the company this Summer, returned and was tendered a hearty welcome. Edward Smith is enjoying a profitable sojourn with the company.

"The Conspiracy," with Robert McClung in the big part, was well received at the Shenandoah, Nov. 30-Dec. 6. Marion Ruckert, as the stenographer, was unusually good. Mitchell Harris, Eda Von Buelow, Alice Price, and Eleanor Bradley were other popular ladies in the cast. John Maurice Sullivan continues to be a favorite. Henry Hull and Louis V. Calhern are other members of the company aiding in making the production successful.

Lewis B. Ely, editorial writer on the *Post-Dispatch*, has written a play which was produced for the first time by the Players Stock company week of Dec. 7. It is called "The Quick Sands." Mr. Ely will be remembered as the author of "Tar and Feathers," the play that won in a newspaper contest several years ago, and which was produced at Suburban Garden.

"Im Himmelhof," otherwise "The Garden of Heaven," was so well produced by the German Stock company Nov. 29 that it is likely to be produced again in the near future. Director Hans Loebel had all his comedy forces lined up and contributed to much of the evening's entertainment himself. The piece is Berlin's latest and jolliest farce, with music and dance.

VIVIAN S. WATKINS.

MOROSCO'S STOCK COMPANY

The names of those who participated in Morosco's "try out," "The Right of the Seigneur," in Los Angeles, include Forrest Stanly, Selma Paley, Walter Catlett, Grace Travers, Thomas MacLarnie, Florence Oberle, Winifred Bryson, Howard Scott, H. S. Duffield, W. G. Colvin and J. K. Applebee.

CARROLL DALY AS "BIG JIM GARRITY"

"Big Jim Garrity" gave Carroll Daly, the able stage director of the Wadsworth Players, the first opportunity of the season to display his great force, blended with tenderness and humor, in the title-role of this recently released drama. John Lorens as his son and Warda Howard as Sylvia, had little to do, but made the most of their dainty love scene in the opening act. Richard Ogden was a good foil for Big Jim, and their big scene in the third act was splendidly handled by both. The company gave excellent support. Business is remarkably good.

BIJOU, FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—The Bijou Stock company presented week Nov. 30-Dec. 5, "The Escape," with Hooper Atchley as Dr. Von Elden and popular Marcelle Hamilton as May Joyce. Both gave a fine performance and gained many new friends. Maud Grafton, Edythe Ketchum and Marguerite Johnson played in their usual excellent manner. Ted Brackett, Carroll Ashburn, A. A. Bushee and W. Olathe Miller added much to the production which, under the direction of Earl D. Dwire, was one of the best of the season so far. Large attendance. W. F. GEE.

Mesereau, Brooklyn.

LEAH WINSLOW.

For the past six years, with a season with the Harry Davis Players, of Pittsburgh, in the interim, Leah Winslow has been identified with the Keith interests at Providence, Philadelphia, Portland, Me., and for two seasons at the Crescent Theater, Brooklyn. Pronounced one of the very best leading women in stock, there is no question of her versatility, talent, and personal charm. Her voice is an asset seldom noticeable in the make-up of the usual leading woman, and Brooklyn is again to be so fortunate as to listen to her beautiful tonal quality, as she has returned to the Crescent Theater. A native of Bath, Me., it was but natural that this aspirant for theatrical honors should go to Boston for her earliest training and enlist under the banner of Winthrop Ames at the Castle Squaare Theater. A splendid opportunity to gain further footing came to Miss Winslow after arduous study, which equipped her for the position of leading woman in New Orleans, since which time she has elected to "stay put" in stock, though flattering offers for productions have come her way. Stock patrons are grateful for her choice, and her legion of admirers follow her career with more than interest; indeed, it might be said that her friends are more than footlight acquaintances, for she has given of her natural charm and has become as welcome in the social set where she is known as she has become popular on the stage whenever she has appeared.

THE ARTHUR CHATTERDON COMPANY

The Arthur Chatterdon Stock company, now playing in Newburgh, N. Y., presented week Nov. 23, "Kindling," "The Butterfly on the Wheel," "A Grain of Dust," "The Girl in the Taxi," "Bunty Pulls the Strings," "The Traveling Salesman," "The Third Degree," "The Girl from Nowhere," and "Sins of Society."

Mr. Chatterdon has this season a remarkably strong acting company. It is one of the best repertoire companies traveling on the road. A. E. WALKER.

STOCK LEAVES ROCKFORD, ILL.

"Three Weeks" was the final offering of the Majestic Stock company at Rockford, Ill. The Majestic closed its season in Rockford, Nov. 28, and at once went to Freeport, where Manager G. K. Brown has secured a lease on the Orpheum Theater. These talented players will undoubtedly receive a royal welcome in Freeport. The closing of the Majestic Theater is a distinct loss to the lovers of dramatic stock in Rockford.

S. Z. POLI'S NEW SONG WRITER

S. Z. Poli has discovered a new song writer, Mr. Will Hardy, a product of Worcester, Mass. Hardy has written a new peace song entitled, "I Love the U. S. A.," and with Clark, Medlin and Towne as an added feature the act will tour the Poli time starting at Worcester, Dec. 7. Hardy has written other songs, one, "Billy Balloo," was used in a Winter Garden production.

CAST OF BAKER STOCK

The names of those who form the support for Cora Belle Bonnie and Lynn Overman, leads of the Baker Stock company, are: Helen Travers, Elizabeth Ross, Beatrice Cooper, Helen Bentley, John Carroll, Charles Wilson, John Sumner, Harry Fraser, James Devereaux, Jack Gilbert, Edward Curtiss, Richard Flack, and Fred Bachelder. The company consists of fifteen members. The company will open in "Alias Jimmy Valentine," in Spokane, Wash.

DES MOINES STOCK

DES MOINES, IA. (*Special*).—Elbert Getchell presented the Princess Stock company in "The Little Minister" week Nov. 15, to capacity for first performance. Miss Fay Bainter was charming in the former Maude Adams role, and did some of the best work of the season. E. C. Woodruff, William Forestelle, and Arthur Young also deserve special mention. Business continues excellent. "The Gamblers," week Nov. 22. A. KAHN.

BURBANK PLAYERS IN "READY MONEY"

The Burbank Theater Players, of Los Angeles, presented "Ready Money" week Nov. 16. The play was well received and the cast included Misses Florence Oberle, Beatrice Nichols and Grace Travers, also Messrs. Forrest Stanley, Donald Bowles, Walter Catlett, Andrew Bennison, George Rand, Robert Lawler, Thomas McLarnie, James K. Applebee, and H. S. Duffield.

BAKER PLAYERS, SPOKANE

SPOKANE, WASH. (*Special*).—That George L. Baker has assembled a splendid company at the Auditorium and that the time is ripe for a long and successful stock engagement here seems assured from the capacity houses which greeted the debut of the Baker Players this week in "Alias Jimmy Valentine." Already theatergoers are hailing it as the most popular stock organization ever in Spokane. Mr. Baker has assembled a strong, well balanced company, and in spite of the fact that the players had never played together until last week, the production went smoothly and without a hitch. Miss Cora Belle Bonnie, the leading woman, and Lynne Overman, leading man, were warmly applauded on making their first appearances. Miss Bonnie, in the role of Rose Lane, does not have a part that calls for any decided ability, but nevertheless won a place in the hearts of the audience. Mr. Overman is probably the most youthful-appearing leading man theatergoers in this city have known, although that is no reflection on the finished quality of his acting. He has a quiet method, and his work is unhampered by mannerisms, unless it be his jolly laugh. Others who made a favorable impression were Charles Wilson, Harry Fraser, Edwin H. Curtis, Helen Travas and Elizabeth Ross. "Little Miss Brown," will be the offering of the Baker Players next week.

W. S. MCCRA.

BRONX THEATER ENJOYS GOOD PLAY

There was abundant entertainment at the Bronx Theater week Dec. 1 when the Keith Players presented "The Time, the Place and the Girl." Carl Stall and Valarie Valare were complimented by a greeting of exceptional cordiality. Bonny Thornton and Albert Gebhardt were very amusing in character parts, and Luella Morey scored as the head nurse. Director Roland G. Edwards, Rowden Hall, Russell Parker, Walter Marshall, Fred. House, Wilson Fulton and Marguerite Tebeau, assisted by a lively and tuneful chorus, united in an even and satisfactory performance. Much credit for the success of this company is due Manager Al. Trahern, whose uniform courtesy and efficiency make him a valuable adjunct to the house. The production of "Damaged Goods" has been postponed owing to the fact that Richard Bennett is to present that play at the Hudson Theater for a run. "Little Lost Sister" takes its place the current week.

IDA C. MALCOMSON.

"BRIGHT EYES" IN ALLENTOWN

ALLENTOWN, PA. (*Special*).—The Wilsmith Musical Comedy company opened a season of musical comedy stock here, Nov. 23, at the Lyceum, with "Bright Eyes." Evening prices are ten, twenty, thirty and fifty cents and bargain matinees on Tuesday and Thursday at five and ten cents seem to have struck the popular fancy. Will H. Smith, who so successfully piloted the Calsmith company through a season of dramatic stock two years ago, is at the head of the new organization. Frank Hogan is the business manager; "Dick" Kierserring, musical director; Ralph Sibberley, Stage manager; the company includes Miss Florence Mackie, Arthur Burckly, Ray Crane, George Hall, Miss Dixie Blair and Miss Eulalie Young. The bill for week Nov. 30 was "Mlle. Modiste."

BOYER-VINCENT STOCK

ST. CATHARINES, ONT. (*Special*).—The Boyer-Vincent Stock company, Nov. 23-28, to big business, the repertoire including "The Jealous Wife," "The Whirlpool," "Sporting Parson," "Dolores," "Little Co-Ed," "Princess in Patches" and "The Vagabond." After a let-up in building operations for nearly a year, due, it is alleged, to financial shortage, work has been started on the New Hippodroma, which will, it is promised, be completed in March and will seat 2,600. All of the city houses are reporting a considerable increase in patronage for the past two months, yet road plays are still at their minimum as far as this city and Ontario is concerned.

CLAYTON E. BROWNE.

ACADEMY PLAYERS, HAVERHILL

HAVERHILL, MASS. (*Special*).—At the Academy of Music the Academy Players presented "Fine Feathers" week of Nov. 23. Roy Gordon, formerly of the Harlem Grand Opera Stock and Poli's Auditorium in Baltimore, and this season with "Too Many Cooks," takes the place of Wilson Melrose as leading man. Mr. Melrose is ill and will not be able to play for at least five weeks. Miss Florence Shirley is seen in the leading female role. BIRT BIRTINI.

KITTY BROWN LEADS IN UTICA

Kitty Brown, recently engaged by Wilmer and Vincent as leading woman for the Majestic Players, Majestic Theater, Utica, N. Y., came directly from Minneapolis, where she has just closed an engagement with the Huntington Players. Miss Brown has been under Charles Frohman's management for a number of years, also in the Keith Stock companies in New York.

GLASS STOCK, EL PASO

EL PASO, TEX. (*Special*).—The J. D. Glass Stock company, in "The Spendthrift," Nov. 30. Mr. Glass has organized a company in New Orleans for the Crawford, and everything points to a successful opening and prosperous season. He will give the latest New York successes.

The Alhambra was opened with moving pictures and vaudeville. On Nov. 1 Frank S. Frickelton, formerly with the El Paso and Crawford theaters, went to Chicago and organized a musical stock company for the Alhambra and opened with "Cavaleria Rusticana," 10. They are giving musical comedy with change of bill weekly.

T. E. SHELDON.

ORPHEUM PLAYERS, READING, PA.

The Orpheum Players will soon celebrate the 150th performance of their second season at this house. Business has been highly satisfactory. For Thanksgiving week, "Stop Thief" will be shown for the first time in Reading by any company, to be followed by "Such a Little Queen." All the old members of the company, who have been here two seasons, are still in high favor. Sam Freis joined this week to play comedy parts. Industrial conditions in Reading are brighter than they have been for some time, many local firms having received foreign orders for hospital and army supplies.

STOCKS IN NEW ORLEANS

NEW ORLEANS (*Special*).—The Burlesque Stock company at the Dauphine put on "Pug and the Baby" and "The Flying Man from Mexico," two amusing skits, Nov. 29-Dec. 5. The olio consisted of Harvey and Wilson, mandolinists, the Bochards, contortionists, and Princess Juanita, an oriental dancer.

The Peruchi-Gypsene Stock company, at the Lyric, is holding its own in quality of performance and attendance. "Thorns and Orange Blossoms," Nov. 29-Dec. 5.

The Emma Bunting Stock company, in its last week at the Bunting Theater, presented "The Perils of Pauline," Nov. 29-Dec. 5. Company and play seemed to please and the little star is as capable and attractive as ever. The company went to Atlanta Dec. 7.

QUINTERO.

EVELYN WATSON'S CHRISTMAS DOLLS

Evelyn Watson, of "The Misleading Lady" company, has dressed three dolls for a Christmas fund, each doll representing herself in a favorite character, notably as Helen Steele in "The Misleading Lady," Pepita in "Madame Sherry," and the Girl in "The Time, the Place and the Girl." Each season Miss Watson has raffled a doll for some Christmas fund, but as she is traveling this year, she will present them instead.

CONCERNING MISS JESSIE MUELLER

It was erroneously printed in THE MIRROR, of Nov. 25, that Jessie Mueller of the Schenley Players was married in 1893 in Springfield, Mass. We have been informed: "As a matter of fact she was married to Wilfred Lytell, in Thompsonville, Mass., Aug. 2, 1912, when both were members of the Poli Stock Company in Springfield."

"FAUST" BY LONERGAN PLAYERS

Goethe's "Faust" received a creditable presentation by the Lonergan Players of Salem, Mass., week Nov. 23. Malcolm Fassett appeared as Faust; Lester Lonergan as Mephisto, and Harriet Worthington as Marguerite. This week's attraction is "Two Little Vagrants."

EDA VON LUKE IN "PRINCE OF PILSEN"

Eda Von Luke, who will be remembered as having won the popularity vote at the West End Theater, New York, some time ago, is appearing in "The Prince of Pilsen," which played week of Nov. 23 in Minneapolis, and starred Miss Luke in the title-role.

PERCY HASWELL IN NEW ORLEANS

Percy Haswell and a stock company have been engaged for an indefinite appearance at the Crescent Theater, New Orleans, La. The repertory will consist of recent plays. Mr. George Fawcett has also been engaged for the company.

BAKER PLAYERS, PORTLAND, ORE.

The Baker Players, of Portland, Ore., scored another emphatic success Thanksgiving week by their production of "Merely Mary Ann," to which the public response was highly gratifying. A new member of the company was Clarke Silvernail, who appeared as Lord Tottingham.

ROCKFORD, ILL., STOCK

ROCKFORD, ILL. (*Special*).—After two weeks in Freeport, Ill., Manager G. K. Brown announces that he and his stock company will return to the Majestic, Rockford, Ill., next week, Dec. 14, in "The Girl in the Taxi."

MRS. J. A. DUMSER.

"MARRIAGE OF COLUMBINE" CLOSES

"The Marriage of Columbine" closed at the Punch and Judy Theater, Dec. 5, after thirty-two performances. The theater is now devoted to the rehearsal of a new play.

STOCK NOTES

Mercedes Clarke is touring in Canada with her company.

Lou Streeter, a former stock actor of Milwaukee, now appears in vaudeville.

Lowell Sherman and Madeline Moore head the stock company at Bridgeport, Conn.

Irene Timmons is leading woman at the Seattle Theater, Seattle.

Virginia Milliman, now the understudy in "Under Cover" and "Twin Beds," is available for Summer stock.

Ethel Grey Terry is the new leading woman at St. Paul with the Wright Huntington Stock company.

Fred Foote is resident manager of Cohen's Opera House, Newburgh, N. Y., succeeding George Martin.

Lela Lee is announced as the leading woman with the Milwaukee Stock company, whose stage director is H. Percy Meldon.

Margaret Armstrong has been engaged as second woman by William Mortimer for his stock company at Manchester, N. H.

Edna Archer Crawford replaced Lorna Elliott as leading woman of the Passaic Stock company, opening in "Bought and Paid For."

Marie Pavey, who is best remembered on Broadway for her portrayal of Joe in "Little Women," opened in "Girls" with the stock company at Perth Amboy.

Maude Leone, who has suffered from a relapse after her illness at the Sanitarium in Victoria, British Columbia, resumed her place as leading woman with the Empress Theater Stock at Vancouver.

Inez Shannon and Zyllah Shannon have just closed a special engagement with the Donald Meek Players at Holyoke, Mass., and are back in town.

Will L. Thorpe joined the Cliff Stock company at Buffalo, N. Y., playing Moriarty in "Sherlock Holmes," as his opening bill.

Alice Clements this season is leading woman of the Grand Theater Stock, Youngstown, Ohio, where she has met with much success.

"The Passers-By," by C. Haddon Chambers, was the offer for the first time in stock at Keith's Theater, Portland, Me., week Nov. 14.

Hazel Burgess, a stock actress, has purchased a theater in Bartow, Fla. Miss Burgess plans to conduct a stock company there in conjunction with a prominent stage director.

Lela Lee opened as leading woman at the Shubert, Milwaukee, in "The Man from Home." Albert Roscoe and Marie Curtis were seen in her support.

Lelia Shaw, the popular actress, formerly playing leads at the Marlowe Theater, Chicago, Ill., is now playing with the Keith company in Portland, Me., in her usual capacity.

John Kline, who for several seasons connected with the Columbia Players of Washington, D. C., has joined the George Baker's forces and from now on will play character roles with the Spokane, Wash., company.

Mrs. Joe Haywood joined the Grand permanent Stock company, Cleveland, O., Dec. 8, in "Sappho." Mrs. Haywood is a well known character actress, and has appeared with many noted stock organizations throughout the country.

Miss Blanche Shirley, ingenue of the Malley-Denison company of Taunton, Mass., has inaugurated a plan whereby Tauntonians may send gifts of clothing, etc., to Belgian sufferers, in the form of a Christmas box.

Mr. and Mrs. Richard Clarke, of the Malley-Denison Stock, Taunton, Mass., were presented with a ten-pound baby boy Nov. 8. THE MIRROR joins its Taunton correspondent in wishing happiness to the Richards' and success to the boy.

It was erroneously reported to THE MIRROR that John Warner, of Richmond, Va., is leaving the Grayce Scott company and that Mr. Robert Adams is to replace him as leading man. Mr. Adams is joining the company, but not as its leading man.

Rose Adello, well known in stock circles, who has been in West Penn Hospital, Pittsburgh, Pa., for seven weeks after undergoing a serious surgical operation, is now with friends at Wilkinsburg, Pa., where she will rest for the balance of the Winter.

Frances Shannon, one of the clever Shannon children, is playing the leads with the Thompson-Woods Stock at Lowell, Mass., where her versatility has established her as a big favorite. Miss Shannon is one of our youngest leading ladies at the present time.

Miss Beth Taylor, who has been playing leads for the past season at the Liberty, Oakland, Cal., closed Nov. 28, and immediately departed for Sacramento, having accepted an engagement with the leading stock company of that city. Miss Florence Malone, of the Alcazar Stock company, San Francisco, will take Miss Taylor's place.

Pell Trenton opened as leading man for the Ira Hards stock in Mt. Vernon week Nov. 16 in "The Marriage Game." Mr. Trenton won approval from the start, and much of his good work was due to his excellent support from Ina Hammer as Mrs. Oliver. Miss Hammer's Mrs. Oliver was an impersonation that was a real masterpiece of acting that is not acting but pure art. Rutherford Herman helped much in the humor of the play and Isabel O'Madigan and James Ashley were seen to advantage. Florence Earle, who was with Olive Tell in the season's production, played Mrs. Frost in her usual good manner.

Charles Miller and Eva Lang have in their roster for the Broadway Theater, Denver, which opened Nov. 30, Grace Benham, John F. Beck, Vida Croly Sidney, Robert Harrison, Ogden Crane, Raymond Walburn, John McCabe, and Leona Powers.

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

CHARLES WALDRON
in "DADDY LONG-LEGS"

MILTON SILLS
in "THE LAW OF THE LAND"

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

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BROOKLYN STOCK NOTES

Rousing Reception to Miss Leah Winslow—Gotham, Payton's and the Grand

BROOKLYN, N. Y. (*Special*).—The royal welcome accorded to Miss Leah Winslow upon her return as leading woman of Keith's Crescent Theater Stock company, Nov. 30, was seldom, if ever, equaled in Brooklyn stock history. The demonstration given was a hearty one, lasting several minutes. Mrs. Dexter in "Big Jim Garrity," was not a very appropriate part in which to bring Miss Winslow back to the Crescent, but she accepted the assignment and gave an artistic performance of the difficult role. Miss Winslow was the recipient of many handsome floral tributes. Sharing first night honors with Miss Winslow was William Evarts, who was returned as a member of the Crescent Players by popular demand. By his finished performance of John Dexter, Corliss Giles is simply filling up his storehouse of popularity with the Crescent patrons. Ainsworth Arnold scored heavily with his realistic interpretation of Dawson, as did Ben Mears in the role of Dr. Malone. The minor assignments were handled by Charles Schofield, Arthur Mack, Clara Mackin, Isadore Martin, Charles Wilson and Arthur Harding. Director William Masson was very much in evidence at all times.

Florence Pinckney's portrayal of the vampire in "A Fool There Was," was unquestionably her best effort of the present season at Keith's Gotham Theater. Alfred Swenson gave his standard performance of the difficult role originally played by Robert Hilliard. Carolyn Elberts was seen as the wife, William E. Blake as the friend, and Lavinia Shannon as the sister. The other parts were handled by J. Francis Kirk, John Dilson, Ines Seabury, William Amsdell, Fayette Perry, Martha Carl, R. E. Holland and John Lester.

The Payton Players were seen in a splendid revival of "Thelma" at the Lee Avenue Theater. Phyllis Gilmore appeared in the title role, with Claude Payton as Sir Phillip Bruce Errington. Ann Singleton was cast as Lady Winsleigh, Benjamin F. Luce as Lorimer, George L. Brown as Olaf Guldmar, and William H. Gerald as the Rev. Mr. Dycesworthy.

Noel Travers and Irene Douglas appeared in the principal roles of "His Last Dollar," which was last week's attraction at the Grand Opera House. George Carleton was seen as Lonsdale, Sol Aiken as Kaufman, William H. Elliot as Tom Linson, J. R. Fleids as Butler, Minnie Stanley as Mrs. Giles, Elsie Neimyer as Alicia, Beulah Monroe as Viola Grayson, Jack Matthews as Hill, and A. Fitsthum as Jones.

J. LENOY DAVO.

BALTIMORE POLI TALENT

BALTIMORE, Dec. 7 (*Special*).—In a season of stock one encounters a wide variety of plays, some of which are less adapted to this use than others, while on the other hand, the individual work of various members of the organization will reveal a wide discrepancy in relative merits, so that certain players at times assume the importance of stars by the altogether admirable performance which they place to their credit. The local Poli company has several times demonstrated this fact, and strange though it may seem, it has not always been the leading members of the cast who have scored. Last week, however, Edmund Elton registered such a success. I am not aware whether he had ever seen Edmund Breese in "The Master Mind," but his performance was closely modeled after this actor's conception. It was not in imitation, but a strikingly forceful interpretation which Mr. Elton gave us, which in every way compared favorably with Mr. Breese's. The surprise of the performance was furnished by Gertrude Bondhill, who had the leading role, played by Katherine LaSalle in the original production; she has been playing ingenue parts. One would have to go a long way to see a better bit of work in stock than her Lucine Blount. Arthur Byron, Forrest Orr and Rita Davis gave three excellent performances, and Burke Clarke as usual played with his accustomed repose and dignity. The setting of the second act was in exceedingly bad taste and marked a second contribution to the Poli Futurist Art Gallery.

Cyril Keese is now treasurer of the Poli Theater and Howard Huff temporary superintendent. Max von Mitsell, stage director, will leave the house this month.

I. B. KAHN.

STOCKS IN CLEVELAND

CLEVELAND, O. (*Special*).—At the Cleveland, Nov. 23-28, the Holden Players in "How Hearts Are Broken," played to very good business. "Shore Acres," Nov. 30-Dec. 5.

"Get-Rich-Quick Wallingford," by Metropolitan Players at the Metropolitan Theater, Nov. 23-28, was favored by big crowds.

The offering at the Grand by the Permanent Stock company, Nov. 23-28, was "Why Girls Leave Home," and judging from the large business done at this house since the opening, popular priced melodrama is coming back to its own.

"A Desperate Chance" at the Grand by the Permanent Stock company, Nov. 30-Dec. 5, to splendid business. SINCLAIR.

The Keys Stock company, of Wichita, Kan., which has been playing in the Crawford Theater for several months, will move shortly to the Empress Theater, where it ...ed last season. The Grace Baird com-..y, has arranged to finish the season in ...ansas City.

BOLTON NAMES HAMILTON

Author of "Rule of Three" Wins Secret Divorce—English Author Corespondent

Guy Reginald Bolton, author of "The Rule of Three," which was seen last season at the Harris Theater, has been granted a final decree of divorce from his wife, Julia Bolton, in which Cosmo Hamilton, the English novelist and dramatist is named as corespondent. The decree was signed by Supreme Court Justice Isaac N. Mills, of the Supreme Court. A great effort was made to keep the action secret because of the prominence of the parties involved. The story became known, however, when Mr. Bolton sought possession of his two children.

AIDING ACTORS' FUND

E. H. Sothern and David Warfield Each Sends a Contribution

In response to the urgent appeal for funds made by Mr. Daniel Frohman, president of the Actors' Fund of America, to carry on the work of the fund, Mr. Frohman has received a check of $500 from Mr. Edward H. Sothern with a letter urging his fellow-professionals to respond to the call for this worthy charity.

Mr. David Warfield sent a check for $100 towards the maintenance of the Actors' Fund Home on Staten Island.

WASHINGTON SQ. THEATER

New Theater to Open in January with Bill of One-Act Plays—Seats to Be Fifty Cents

Another theater is to be added to New York's expansive theatrical map. This time it is the Washington Square, and will be located at No. 133 Macdougal Street, a short distance from the square from which it takes its name. The theater, which will be started somewhat on the lines of the Abbey Theater, Dublin, will open in January with a bill of one-act plays. It is the policy to stage realistic, romantic and frivolous plays, both American and foreign. A ticket in any part of the house will cost but fifty cents.

O. J. PERRIN-F. F. PROCTOR: SUIT

ALBANY, N. Y. (*Special*).—Manager F. F. Proctor, the well-known theatrical magnate, was the defendant in two breach of contract actions, each of $2,500, which were tried here in the Supreme Court, Dec. 2. The actions were brought by Oscar J. Perrin and Oliver H. Stacy, former employees of Manager Proctor. The suits result from the purchase of the Colonial theater by Mr. Proctor; the theater was in the market for sale at $98,000. Perrin and Stacy both were in the employ of Proctor at the time. They had previously been proprietors of the Colonial, and claim that Proctor offered them commissions of from $2,000 to $5,000 each if they successfully negotiated the purchase of the Colonial at a figure less than $90,000, the commission price was to be higher as the purchasing price was reduced. The sale was consummated and it is alleged that Stacy received $500 from Proctor on account. Perrin claims that he received nothing. Stacy was later discharged and Perrin left Proctor's employ of his own volition. The actions were brought against Mr. Proctor, who contends no demands were ever legally made by the plaintiffs for the payment of a commission in the transaction. The jury disagreed in the Perrin case, which will be tried again at the next term of the Supreme Court. The suit of Stacy against Proctor is still pending GEORGE W. HEARICK.

DEATH OF SIGNOR PERUGINI

John Chatterton, known on the stage as Signor Perugini, died Dec. 4 at the Edwin Forrest Home for Actors in Philadelphia. He was fifty-nine years old.

Signor Perugini was born in New York and made his first public performance in 1874, having studied in Paris and in Italian cities. After singing abroad he returned to this country and joined the McCaull Opera company. He remained with that company several seasons and then appeared in grand opera with Patti at the Metropolitan Opera House. Later he sang in the early light opera successes of the Casino, one of his creations being Christopher Columbus in "1492." He was leading man with Lillian Russell for several seasons and finally became her third husband in Hoboken in 1894. Four years later Signor Perugini obtained a divorce in the New Jersey courts. His last appearance in comic opera was in 1903 in "Erminie." Owing to throat trouble he retired from the stage, and for a number of years was engaged in the brokerage business in Wall Street. The stage, however, still had a fascination for him that he could not resist, and in 1912 he returned to play an important part in "The Yellow Jacket." He was a member of the Lambs Club.

IN BANDBOX THEATER COMPANY

The company which has been engaged for the Bandbox Theater includes many prominent players. Carroll McComas, Beverly Sitgreaves, William Raymond, and Eric Blind will play leading roles. Others included in the company are Phyllis Birkett, Frances Carson, Anita Clarendon, Amy Dennis, Vera de Cordova, Ernest Elton, Helen Fulton, Janette Ferrell, Mabel Insley, Agnes Kemble, Kirak Markhan, Dora Mayer, and Celia Randolph. The production of the first attraction, "Poor Little Thing," will take place on Dec. 22.

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"CATHERINE THE GREAT"

Stage Society to Present Shaw Play at the Lyceum, Dec. 20, with Gertrude Kingston in Lead

George Bernard Shaw's "Catherine the Great" will be produced at the Lyceum Theater, Dec. 20, by the Stage Society. Gertrude Kingston, who recently arrived in New York, will be seen in the leading role. It is expected that Granville Barker will stage the play.

"THE GIRL OF GIRLS"

"The Girl of Girls," a new musical comedy in two acts, will be produced on New Year's Day. The music is by Oreste Vessella and the book by Edward Paulton. Frank Smithson will stage the production while Charles A. Shaw will be the business manager.

Alexander Clarke, Charles Angelo and Ben Hendricks have been engaged for comedy parts. Frank Pollock will sing the tenor role while Natalie Alt will be the prima-donna. Leola Lucy, Ollie Osbourne and Jeannette Thomas will appear in other principal parts.

AMORITA KELLEY WEDDED IN APRIL

Amorita Kelley, a member of "The Passing Show of 1914," was married secretly in April to Norris Bokum, a prominent Chicago insurance man. The marriage was performed in Chicago and up to the present time has remained a secret. Miss Kelley, who is the daughter of Mr. and Mrs. William Kelley, of Providence, R. I., has been on the stage but a few years. During that time she has appeared with Anna Held, "The Winsome Debut," "Ziegfeld Follies" of 1912 and 1913 and "The Passing Show of 1914."

PROMINENT ENGLISH ACTRESS DIES

Fanny Whiteside Brough, a prominent English actress, died Nov. 29, in London. Her debut was made as Fernande in the play of the same name. To Barry Sullivan's Hamlet, Miss Brough played Ophelia. She also played with Mrs. Brown-Potter and Kyrle Bellew. In 1908 she visited America, touring with Charles Hawtrey in "The Saucy Sally" and "The Man from Blankley's."

THEATRICAL CLUBS TO AID FUND

The Friars, Lambs and Players Clubs have come to the assistance of the Actors' Fund of America, and will arrange a series of monster benefits in an effort to raise $150,000, the sum needed to save the organization from ruin.

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TO REWRITE "ROLLING STONES"

Edgar Selwyn's new play, "Rolling Stones," which had its out-of-town premiere recently at Wilkes-Barre, closed at Atlantic City, Saturday night, Dec. 5. It will be entirely rewritten before its production in January. Harrison Ford and Charles Ruggles appear as the "rolling stones."

Winthrop Ames has engaged A. E. Anson for his forthcoming production of the American prise play, "Children of Earth."

Frances Stafford, of Hayward-Stafford company, is sick with pneumonia at Rome Hotel, Omaha, Neb.

TO STAR MISS MEYERS

Flo Ziegfeld, Jr., Will Present Her in Musical Comedy by the Smiths

Louise Meyers, a protegee of M. B. Bentham, who scored in the Ziegfeld "Follies," is to be starred by Flo Ziegfeld, Jr., in the Spring or Summer.

Miss Meyers will head a musical comedy by Harry B. and Robert Smith. The production will be a novelty, in that the cast will number but twelve.

MANY THEATER CHANGES

Six productions closed their New York engagements last Saturday night. "The Girl from Utah" was moved to Boston and is succeeded at the Knickerbocker by "The Debutante." "Papa's Darling" has begun a road tour, and is followed at the New Amsterdam by the Dillingham revue, "Watch Your Step." "Pilate's Daughter" closed at the Century after fourteen performances, and will also seek the favor of the road. "The Marriage of Columbine" at the Punch and Judy, "The Big Idea" at the Hudson, and "Yosemite" at Daly's were the other attractions which were taken off.

"Innocent" and "Pygmalion," with Mrs. Patrick Campbell, are scheduled to close next Saturday night. Both will begin road engagements.

DALY'S NOW OFFER PICTURES

"Yosemite," the play which reopened Daly's Theater, has been withdrawn after sixteen performances and the theater is now devoted to motion pictures and vaudeville until Frank Keenan has brought to readiness a play he now has in rehearsal. Mr. Keenan will appear daily in one of the sketches which have made him popular in vaudeville. This policy was announced Friday by Mr. Keenan in a short talk he made at a matinee he and his company tendered his professional associates. Following the premiere of the new production the management purposes to maintain a dramatic policy throughout the season.

"CONSTANT LOVER" TO BE GIVEN

St. John Hankin's one-act comedy, "Constant Lover," will be seen at a special matinee on Dec. 15 at the Shubert Theater for the benefit of the French Relief Fund. Virginia Brooks, daughter of Joseph Brooks, will make her first appearance on the American stage in the playlet. She will be assisted by Leslie Faber.

CAST "CHILDREN OF EARTH"

In addition to Herbert Keicey and Effie Shannon for "Children of Earth," the prize play which Winthrop Ames will produce on Jan. 4, the following players have been engaged: Olive Wyndham, Cecil Yapp, Mrs. Kate Jepson, Frank Thomas, and Gilda Varesi.

NEW JONES PLAY ON XMAS EVE

Christmas Eve has been set for the first performance at the Harris Theater of Henry Arthur Jones's new drama, "The Lie," in which Margaret Illington will be featured. Other members of the cast will be C. Aubrey Smith, Alfred Bishop, G. W. Anson, Violet Heming, Gladys Morris, Margaret Johnson, Mildred Orme and Stuart Robson.

NO FROHMAN ACTORS IN BENEFITS

Charles Frohman has recently issued an edict prohibiting all players appearing under his management from taking part in any of the numerous benefits for war sufferers. Mr. Frohman is of the opinion that American actors are in need of all the resources of the native stage at the present time.

DAUGHTER OF FRANCIS WILSON WEDS

Miss Adelaide Wilson, daughter of Francis Wilson the comedian, was married to Russell Adams Bliss, Nov. 29, in the home of the bride's parents, 24 Gramercy Park. After the ceremony, a reception to 800 guests was held.

POLI'S BALTIMORE COMPANY

George Ade's "College Widow," with Arthur Byron and Gertrude Bondhill in clever work, was given by the Poli Stock company in Baltimore week ending Nov. 30, and was not entirely satisfactory. K.

B. P. O. E. LADIES' NIGHT

Burlington (N. J.) Lodge No. 996 of the B. P. O. E. gave their annual ladies' night, Nov. 19. Among the entertainers were the following from the vaudeville field: Billy Davis, Travis Yorke, Jack Lyons, Frank Ogden, Kathryn Clayton, and Adeline Dennette, of the Dennette Sisters.

TO STAGE "POLLY AND HER PALS"

Frank Tannehill has secured the stage rights to Cliff Sterrett's series of cartoons entitled "Polly and Her Pals," which have been appearing in the *Evening Journal* and the *Sunday Tribune*.

MISS ADAMS TO PLAY UNTIL JULY

Maude Adams will continue to play "The Legend of Leonora" and "The Ladies' Shakespeare," an entire Barrie programme, until the middle of July. She will not again appear in New York until a year from next Christmas.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings 8:30. Matinees Wednesday and Saturday 2:30.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
WILLIAM GILLETTE
BLANCHE BATES MARIE DORO
In Sardou's Play
DIPLOMACY
Beg. Dec. 14: The four act comedy, DRIVEN By E. Temple Thurston.

Knickerbocker B'way at 38th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
JOHN C. FISHER presents
HAZEL DAWN
in a new operetta
THE DEBUTANTE
Music by Victor Herbert. Book by Harry B. Smith. Lyrics by Robert B. Smith.

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Wednesday & Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

REPUBLIC West 42d Street. Evenings, 8:15. Matinees Wednesday and Saturday, 2:15
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

New Amsterdam W. 42d Street. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
KLAW & ERLANGER.....Managers
Charles Dillingham presents a syncopated musical show
WATCH YOUR STEP
Music and lyrics by Irving Berlin
Book by Harry B. Smith
With MR. & MRS. VERNON CASTLE, FRANK TINNEY, ELIZABETH MURRAY, BRICE & KING
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GAIETY Broadway and 46th St., Evgs. 8:15. Matinees Wednesdays and Saturdays, 2:15.
KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

HUDSON 44th St. E. of Broadway. Evenings, 8:20. Matinees, Wed. and Sat. 2:20.
(Limited engagement)
Richard Bennett
and co-workers in
DAMAGED GOODS
by Eugene Brieux

THEATRICAL INCORPORATIONS

ALBANY, N. Y. (*Special*). — The following newly-formed amusement enterprises filed certificates of incorporation with the Secretary of State week ending Nov. 28:

Julius Cahn Theatrical Company, New York city, to conduct a general booking agency for theatrical, musical, vaudeville, and other stage attractions; also to engage in the motion picture business. Capital, $500. Directors: Henrietta D. Cahn, Isador Unger, Henry K. Goldenberg, 278 Broadway, New York city.

The Allied Film Dealers, Inc., New York city, to engage in a general motion picture and theatrical business. Capital, $1,000. Directors: Harry G. Cushlan, Sidney A. Anderson, Joseph P. Carrels, 32 Nassau Street, New York city.

Travers Amusement and Construction Company, New York city, to conduct the realty and construction business and manage theaters. Capital, $1,200. Directors: Nathan Bisenberg, Leo Offenberg, David W. Nevins, 1985 Douglas Street, Brooklyn, N. Y.

The Photo Play Properties Corporation, Brooklyn, N. Y., to produce and dispose of motion picture films and maintain theaters. Capital, $500,000. Directors: Thomas A. Kennedy, Malvina Berger, Clarence Britton, Hotel St. George, Brooklyn.

The International Scenario Authors' Corporation, New York city, to deal in picture scenarios, or plots for motion picture themes and stories, to produce films and machines, and to establish relations with writers and authors. Capital, $25,000. Directors: Mark F. Hartling, G. B. McClellan, Arthur F. Pierce, Jr., 490 Broadway, New York city.

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The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN

WINTER GARDEN B'way & 50th St. Phone 9460 Col. Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
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with the celebrated French Actress, Mlle. Gabrielle Dorziat in
THE HAWK

SHUBERT Theatre, 44th W. of Broadway. Phone 6459 Bryant. Evgs. 8:15. Matinees Wednesday and Saturday, 2:15
JOSE COLLINS in **SUZI**
with TOM McNAUGHTON & CONNIE EDISON

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St., East of B'way. Phone 6868 Bryant. Evgs. 8:20. Matinees Wed. & Sat. 2:20
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POLYGAMY
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44TH ST. THEATRE, West of B'way. Phone 1092 Bryant. Evgs. 8:20. Matinees Wed. and Sat., 2:20
THE LILAC DOMINO
"A MUSICAL TRIUMPH"—N. Y. Sun

LYRIC 42d W. of B'way. Phone Bryant 6810. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

COMEDY Theatre, 41st St. E. of B'way. Phone 5108 Bryant. Evgs. 8:30. Matinees Tues. and Sat., 2:30.
MARIE TEMPEST
in her Great London Success
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The Miracle Man
From the Frank L. Packard story

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DAVID BELASCO presents
LEO DITRICHSTEIN
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IN CANADIAN CITIES

TORONTO

TORONTO (*Special*).—"The Appeal," at the Royal Alexandra, Nov. 30-Dec. 5; "Thirty Leagues Under the Sea," at the Princess, Nov. 23-28; "Adele," Nov. 30-Dec. 5. "Hide Abon," and other good acts, at Shea's, Nov. 23-28. David Stuart, tenor in Scotch songs; excellent vaudeville and moving pictures, at the Hippodrome, Nov. 23-28. Big houses greeted the best bill of the season at Lowe's, Nov. 23-28; every number a corker; "Winning of Barbara Worth," at the Grand, Nov. 23-28; "Way Down East," Nov. 30-Dec. 5; "Broadway Girls," with Hazel Crosby and Al. K. Hall, at the Star, Nov. 23-28; Hammerland Burlesquers, at the Gayety, Nov. 23-28; first run of splendid pictures at the Strand, Nov. 23-28, to crowded houses.

Royal Alexandra: Dec. 7-12, Marie Dressler in "A Mix-Up"; "Kitty MacKay," Dec. 14-19. Princess: Adele," Nov. 30-Dec. 5. Grand Opera House: "Way Down East," Nov. 30-Dec. 5; "Rebecca of Sunnybrook Farm," Nov. 30-Dec. 5. Shea's: Arthur Prince, ventriloquist; Charley Case, Helen Trix, Derrick and Hart, Ward Baker, the Hemmings, and Amoras Sisters. Hippodrome: The Salambas, in electric displays, and other interesting features Nov. 30-Dec. 5. Lowe's: Gracie Emmett in "Mrs. Murphy's Second Husband," and good bill of vaudeville Nov. 30-Dec. 5. Gayety: Hastings' Show and vaudeville Dec. 30-Nov. 5. Star: Fay Foster company and others. Strand: First run of reels of war pictures and other attractions Nov. 30-Dec. 5.

GEORGE M. DANTZER.

CALGARY

CALGARY (*Special*).—Prompted by the war spirit, the management of the Grand entertained two companies of Canada's second contingent at each performance. The courtesy is greatly appreciated by the soldiers who enlivened between-the-acts waits by singing patriotic songs. "The Bonnie Briar Bush," Nov. 30-Dec. 1. William B. Sherman has disposed of his theatrical interests in Saskatoon.

In Edmonton the Empire Players did a very fair business with "Officer 666." The Raeco Musical Comedy company did big business at the Lyceum in "The Chinese Ambassador."

GEORGE A. FORBES.

ONTARIO

ONTARIO (*Special*).—Russell, Nov. 20, 21, "Annie Laurie," pleased fair-sized audiences; "England's Menace," film feature, Nov. 23-25, to good business. Ottawa Symphony Orchestra Concert Nov. 24. St. Andrew's Concert Nov. 30. Dominion, Nov. 23-25, William J. Dooley and company in "The Lawn Party," scored great hit; all others on the bill were good. Francais, Nov. 23-25, Bert Coppinger, Bert Lighton, McCree and La Porte, Miss Pomeroy, Fundette's Doll, and good pictures to capacity business. Imperial, "The Scales of Justice," film feature, Nov. 23, 24, to big business. Family, "The Wife" is the film feature Nov. 23-25 to capacity business.

Dominion: Nov. 30-Dec. 5: Alan Brooks and company in "Straightened Out." Francais: Fushimi and Nozi Nov. 30-Dec. 5. The McGarry Sisters, Keefer and King, Miss Earl, and pictures. Imperial: "The Call of the North," special film feature, Nov. 30-Dec. 2. Family: "The Million Dollar Mystery" Nov. 30-Dec. 2.

J. H. DU BE.

HAMILTON

HAMILTON, CAN. (*Special*).—The Savoy continues popular as a clean burlesque house with good business. Week of Nov. 23, "The High Rollers." Week of Nov. 30, "The Broadway Girls."

The Choral Society of Dundas, a suburb of Hamilton, which annually produces an amateur opera, gave "The Red Crown Princess" Nov. 24, 25. Adam Blats was musical director, Fred M. Fisher, stage-manager. Joseph E. Kerwin is president of the society.

M. J. NEAHER.

ST. CATHARINES

ST. CATHARINES, ONT. (*Special*).—The management of the Grand Nov. 23 gave the house to the Daughters of the Empire, who gave a benefit for the local soldiers guarding the Welland canal. Seventeen acts were included in the bill, Manager Odlum acting as stage-manager. The feature sketch was the Margaret May company, brought direct from New York, and playing their act for the first time in America, as this was their first engagement since leaving England. The benefit netted about $3,000. Lawrance D'Orsay in "The Earl of Pawtucket" met with good business, as did "Annie Laurie."

CLAYTON E. BROWNE.

HALIFAX

HALIFAX, N. S. (*Special*).—"Pierre of the Plains," with Sidney Toler in title-role, and Edwin Abbey and entire cast and production excellent for S. R. O. four out of six nights week of Nov. 23. A special 25-cent matinee Nov. 27 for Christmas gifts for soldiers at the front added $150.25 to the fund. "Madame X" Nov. 30, in which Miss Irene Summerly made her success of the season, winning great praise from press and public. David Munroe made his first appearance, playing the Judge.

Acker's musical comedy opened at Acker's Nov. 26 in "Daffodils." Company includes Frank E. Walsh, James E. Carroll, Evelyn Kane, Abby Woodman, Nellie Webster, Grace Keene and Nellie Craik. Other vaudeville: Hugh Fritz, the Emerys, Little Mae Grace, Lucille Love in "The Million Dollar Mystery."

JAMES W. POWER.

'WIVES OF THE RICH" PREMIER

SALT LAKE CITY (*Special*).—Claude Gillingwater at the Orpheum week of Nov. 22, presented his new playlet, "Wives of the Rich," making a hit. Elinor McEwen gave competent assistance. The play is in the form of a dream in which a sick man, too busy to dance attendance on his wife, gets wise to a frame-up between her and a "Jim-dandy" artist, who has once painted her portrait. They are about to move off the scene in an auto-elopement when the husband surprises them, and does a little jiu-jitsu, whereby he kills the artist and hides him behind the curtains, all this being horrible in the sight of the weak but ill-starred wife. Two policemen rush in, and when asked why they have come, one announces that "your 'phone is off the hook," and the screaming and scuffling was heard at the station. They are about to take the rich man off to be hanged for murder, when darkness intervenes; when the lights are on again Mr. Rich Man is just awakening from a nap in the chair before the fire. Mrs. Rich returns from the opera about this time, having been accompanied by Mr. Artist. Seeing him not dead, nothing is said about the dream, and, after bidding him good-night, Mr. Rich decides to turn over a new leaf, and a telephone order to Sherry's for a table and a dinner for "self and a lady" brings out the explanation from Mr. Rich that "wherever you go, I'm going to tag right onto you"—much to the delight of Mrs. Rich. The play is bright and full of snap and interest, never for one moment lags nor weakens.

The Utah Theater was reopened Nov. 29 with Jacobs's Musical Comedy company. Three shows a day are given.

Word has been received of the break-up of the "My Best Girl" company, and Manager Pyper, of the Salt Lake Theater, is out of pocket for some extensive billing of the same.

C. R. JOHNSON.

MUSICAL COMEDY CO. STRANDED

JAMESTOWN, N. Y., Nov. 30 (*Special*).—The performance of the (bear and Adolph musical comedy closed this evening at the Samuel's Opera House, and most of the members of the company were left stranded in downtown hotels. The company has been playing to poor houses during the past few weeks of its itinerancy. The receipts of the house last evening aggregated $50. After some controversy with the house manager part of the money was distributed to the company, about thirty, and the scenery and baggage of the company was locked up on the house stage.

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TROUBLE IN OIL CITY, PA.

Some reports, dashed off while the train is coming, tell a story better than when the report is edited. Witness this from a friend of THE MIRROR who saw:

OIL CITY, PA., Nov. 29 (*Special*).—W. Patterson and his "Jolly American Tramp" company booked here for Nov. 14-18. Manager refused to let company play; properties consisted of four trunks, five members in company. Manager skipped out next A. M., overlooking the little matter of salaries; caught in Sharon, O. But no money on him.

Harry Le Van and his vaudeville company here Nov. 19-24, played to fair business; manager skipped out and left company stalled. Local Jewish charity society paid fares to Buffalo. Manager not heard from.

Nov. 28, "The Misleading Lady" company, Miss Norah Sprague (lead) closed here. Miss Sprague leaving for Syracuse, and other members going to Pittsburgh.

Nov. 30-Dec. 5, Miss Nancy Boyer and her company (repertoire). Let us hope that she has a little better luck than the rest that have played here.

NEW ORLEANS

NEW ORLEANS (*Special*).—Otis Skinner appeared at the Tulane Nov. 29-Dec. 5 in "The Silent Voice." Miss Florence Fisher was particularly attractive and capable as the wife, and Mr. Skinner brought to his role that finished art that characterizes all his work.

"The Winning of Barbara Worth," by a fair company, was the attraction at the Crescent Nov. 29-Dec. 5. Miss Beulah Watson proved satisfactory in the title-role. "One Day" Dec. 6-12.

Week of Nov. 30-Dec. 6 the features at the Orpheum consisted of: Pauline, hypnotist; Wharrig Lewis Quintette, Willard, Sims and company, Lilian Herlein, Clark and Verdi, Soman and Fairmont, Diamond and Virginia, and the Orpheum Travel Weekly.

The Signldi Italian Opera company is billed to appear here Dec. 17, for a season of grand opera at the French Opera House. Mr. Emile Durieu and Mr. Gilbert Pemberton will locally manage the enterprise.

J. M. QUINTERO.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The dramatization of Robert Chambers's story, "The Common Law," was well played by the Huntington Players at the Shubert Nov. 29-Dec. 5. Raymond Bond played Louis Neville, and Laura Arnold was Valerie West. Both did extremely well. Duncan Penwarden, who scored such a great hit last week in Henry Miller's former role in "Her Husband's Wife," was again seen to advantage as Jose Querida. Ida Stanbope, whose presence has materially strengthened the company, was Rita Tovia. Earl Lee as Sam Ogilvy supplied plenty of comedy. R. C. Tilburne played Janitor Jimmy. J. S. Irvin John Burleson, and Grace Lord Mrs. Neville. "The Chorus Lady" Dec. 6-12. "The Bachelor" Dec. 13-19.

JOSEPH J. PINTER.

PREMIERE OF "HANS DIPPEL"

SPRINGFIELD, O. (*Special*).—Fairbanks, Nov. 26, "The Passing of Hans Dippie" had its first presentation. It was well acted and adequately staged. [A notice of this play appeared in THE MIRROR Nov. 18.] "Bringing Up Father" pleased fair patronage Nov. 28.

GEORGE W. WINANS.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (*Special*).—George Evans and Minstrel company to large audiences at the Majestic, Nov. 30-Dec. 5. "Little Lost Sister" Dec. 7-12.

The Orpheum presented a rare good bill Nov. 30-Dec. 5 to fine business.

Two German comedians with Irish names—George Murphy and John Mack—head the big acts at Keith's Nov. 30-Dec. 2, where S. R. O. was out at every performance.

Crowded houses are the rule at the Academy of Music, where good burlesque is given. "The City Belles" Nov. 30-Dec. 5, and gave a clever bill to large and well-pleased patrons. "The Garden of Girls" company Dec. 7-12.

An intense portrayal of "The Lure" drew crowded houses to the Gayety, Hoboken, Nov. 30-Dec. 5, where the clever stock company made the hit of their career. "Ready Money" Dec. 7-12.

Little Johnny Weber and Rose Rydell's "London Belles" drew large houses at the Empire, Hoboken, Nov. 30-Dec. 5. "Girls of the Great White Way" Dec. 7-12.

Rolfe's "Colonial Days" was a big feature of the bill at the Hudson, Union Hill, Nov. 30-Dec. 5 to fine patronage.

"The Diving Beauties" are the attraction on the bill at the Bayonne Opera House, Nov. 30-Dec. 5 to good business.

Managers of the local theaters have met the City Commissioners in a conference about a more liberal Sunday. Another meeting will be held to settle the matter.

The attaches of the Orpheum Theater had a dinner after the performance Nov. 28, as did also the stock company of the Gayety, Hoboken.

Joe Howard (Joe Driscoll), manager of "The City Belles" Burlesque company, is a Hoboken boy, but well known in this city, where he has been meeting many friends while his company was at the Academy.

WALTER C. SMITH.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—Week of Nov. 30-Dec. 5. "The Passing Show of 1914" at the Colonial. Trixie Friganza as headliner at the Hippodrome to a big business. "The Girl of My Dreams" at the Prospect, a creditable business. "The Escape" was given its first Cleveland performance Nov. 30-Dec. 5 by the Metropolitan Players at the Metropolitan Theater.

The Holden Players presented "Shore Acres" at the Cleveland Nov. 30-Dec. 5.

"The Bohemian Burlesquers" at the Empire Nov. 30-Dec. 5, with Billy McIntyre, pleased the patrons. High-class vaudeville specialties at the Miles Nov. 30-Dec. 5, and the bill proved a winner.

Liberty is the name chosen for the new movie theater bearing completion on Superior and East 105th Street. War pictures are at the Euclid Avenue Opera House Nov. 30-Dec. 5.

J. A. Campbell, formerly a well-known theatrical man, well acquainted with the profession in the Middle West, has accepted a position as manager of a well-known theatrical hotel in Cleveland.

The New German Theatrical company, of Chicago, gave a performance on Nov. 29 to a large German audience and greatly pleased. "Braid and Sword," a new play in German, deals with the relations between Germany and England in the present war.

C. A. Garner, formerly manager of one of Keith's theaters in the East, and the Priscill's theater here, has accepted the position as manager of the Miles, in Cleveland. Mr. D. P. Dempsey resigning as manager to go with the John P. Harris Amusement Company in Pittsburgh, were he will manage one of their houses.

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BROOKLYN

BROOKLYN, N. Y. (Special).—Brooklyn theatergoers are at a loss to understand why they were favored with "My Lady's Dress" at such an early date. According to their way of thinking it should have been good for a longer run in Manhattan. This beautiful novelty was the attraction at the new Montauk Nov. 30-Dec. 5 and resolved itself into an acting duel between Mary Boland and Leon Quartermaine, the latter getting a little the best of the argument according to the local press.

Rose Stahl is with us again. This time in her latest vehicle, "A Perfect Lady," a comedy without a punch, which was last week's attraction at Keller's Broadway. Despite the small attendance it is very apparent that Miss Stahl is still popular with Brooklyn playgoers. She was encored repeatedly after each curtain. The cast includes two Brooklyn favorites, who have served time in a local stock organization. They are Wilmer Bentley, who appeared as Bertie, and Frank Beamisch who was seen as the Rev. David Grayling.

A revival of Clyde Fitch's comedy, "The Truth," with Grace George in the role of Becky Warder, was last week's offering at the Majestic. There have been several changes in the cast since the revival at the Little Theater, Ferdinand Gottschalk, Conway Tearle, Kelcia Beare, and Isabel Irving are out, and Norman Trevor, Helen Reimer, Albert Brown, and Madeline Meredith have been engaged in their places. Miss George was given a hearty reception.

Miss Evelyn Watson, the popular Brooklyn actress, who has been playing Helen Steel in "The Misleading Lady" company on tour, has closed for the holidays and is visiting Brooklyn friends. Miss Watson has received many flattering motion picture offers, and may enter that field. Newman Wendell, also of "The Misleading Lady" company and a favorite here, called on THE MIRROR representative.

Despite the general stress on theater patronage, "The Story of the Rosary," which was last week's offering at the De Kalb, is drawing to fair business.

J. LEMOR DAVIS.

CINCINNATI

CINCINNATI (Special).—"Seven Keys to Baldpate," with Cyril Scott, the Thanksgiving attraction at the Grand, proved to be the biggest week of the season at that house. Play and star scored heavily. "The Little Cafe" opened for a week's business Nov. 29, and business was a little better than the average this season, in spite of the $2 prices. John Young, the principal comedian, who used to be in musical Summer stock here, made a big hit, closely seconded by Tom Graves. Alma Francis in the lead was enjoyable, and Edna Munsey in Hazel Dawn's part, and Marjorie Gateson in Octavia Brooke's role, were also good. Billie Burke in "Jerry" follows week of Nov. 6, and "The Passing of Hans Dippel" week of Nov. 13.

"Peg o' My Heart," with Miss Ryan, returned to the Lyric for a week Nov. 29. This establishes a record in theatricals in this city, as this is the fourth week this play and actress have been seen here within a year. And business was almost as good as the previous engagements. However, a different company was seen. Thomas Holding was the leading man, and Agnes Herron Miller, daughter of Henry Miller and Bijou Herron, and granddaughter of Matilda Herron, was seen as Ethel, and on account of her parentage received as many advance notices as Miss Ryan. She was naturally good. "The Whirl of the World" week of Dec. 6, and Fritzi Scheff in "The Pretty Mrs. Smith" Nov. 13.

"The Blindness of Virtue" held the boards of the Walnut week of Nov. 29, and opened to a big house, with business continuing fairly good. However, for a Stair and Havlin attraction, this play is a little too talky. The Walnut clientele must have action. "The Round Up" Dec. 6 for the week, and "Bringing Up Father" Dec. 13.

After many weeks of advance notices, Sylvester Schaffer appeared at Keith's. The press seemed to think his powers were rather exaggerated, but the public flocked to see him. Packed houses were the result. Trixie Friganza had been previously advertised to appear on the same bill but failed.

At Loew's Empress, week of Nov. 29, a good bill was headed by Gene Green, "the Emperor of Ragtime." Elsie Gilbert and her Romping Girls and Collies also scored. "The Winning Widows," with Daisy Harcourt, packed them in at the Olympic week of Nov. 29, with the Watson Sisters following. At the Standard Gladys Sears and her Tango Girls were seen, followed by "The High Life Girls." Pavlowa and her Russian Ballet in two performances at Music Hall, matinee Dec. 5 and night Dec. 6 to good houses.

The presentation of "The Promised Land," the Harvard prize play, by Allan Davis, at the Emery Auditorium by the Dramatic Art Society of the Cincinnati School of Expression on Thanksgiving night did not prove of particular interest. It was given under the direction of Karl L. Dietz, recently of the Liebler's and the Orpheum Players of this city.

Cyril Scott, during his engagement here, gave an address before the Drama League in the parlors of the Gibson House. Mr. Scott spoke of the influence a large drama league would have in any city, discussed Shakespeare and Shakespearean players with great frankness, and entertainingly told of some of his own experiences of the stage.

William A. Brady, en route from West Baden Springs, Ind., to New York, stopped over here a few days the latter part of Thanksgiving week to visit his wife. Miss George was playing at the Lyric during that week in "The Truth."

Frank Fogarty, president of the White Rats, while filling an engagement at Keith's Thanksgiving week, held the first "road meeting" of the Rats at the Ouvier Club on Thanksgiving night. About fifty performers attended, and a bountiful spread was a feature of the evening. Mr. Fogarty plans to hold similar weekly meetings, bringing together the White Rats in the various cities to keep alive interest in the organization.

The outcome of the meeting of the Board of Directors of the German Theater Stock company, which gives performances in German every Sunday night at the Emery Auditorium, has not yet been announced, although the attendance Nov. 29 for "Unsere Kathie" was very good. The support of this company has been so bad that it was doubtful if the organization could be continued.

JOHN REDHEAD FROOME, JR.

BOISE, IDAHO

BOISE, IDAHO (Special).—"Peg o' My Heart" opened the regular season at the Pinney Nov. 23, 26; giving three performances with matinee Thanksgiving Day to big business. Miss Marion Dentler as Peg received an ovation. "Broadway Jones," by local talent, Dec. 1, 2. Victor Morley in "My Best Girl" Dec. 7, 8.

ELLIS H. WERTHMAN.

INDIANAPOLIS

INDIANAPOLIS (Special).—The New York Hippodrome production of "Pinafore" at the Shubert Murat Nov. 16-21, while fine and realistic scenically was somewhat of a disappointment musically, after seeing and hearing the big revival two seasons ago with such a famous cast. A hearty reception was accorded "Fanny's First Play" Nov. 23-25 by a good-sized audience opening night. The local press was loud in its praise of both play and acting. Myrtle Elvyn, pianist, Nov. 29. Nell O'Brien's Minstrels Dec. 2. Christmas attraction, "The Whirl of the World."

The New York Opera company gave an enjoyable performance of "Carmen" before a fair audience at English's Nov. 19. "The County Chairman" Nov. 20, and "The Chimes of Normandy" Nov. 21, given by local amateurs.

Mrs. Thomas Whiffen's delightful performance of Granny was a feature of "The Beautiful Adventure" at English's Nov. 24, 25, which will be a cherished memory of the farewell stage appearance of this dear old lady. Brandt Lawford, Ann Murdock, Jerome Patrick, Annie Raymond, and Edward Fielding gave genuine enjoyment in their respective roles. Seeing New York with the Movie Man" opened Thanksgiving matinee for a week, and succeeding in holding the interested attention of good houses. "Seven Keys to Baldpate" Dec. 3-5 (return).

Neil O'Brien, assisted by Harry Van Fossen, Eddie Master, and Pete Detzel as the principal funmakers, and a number of good singers at the Shubert Murat Dec. 1, 2. "Bought and Paid For" Dec. 7-12.

"Neptune's Daughter" topped the bill at Keith's Nov. 30-Dec. 5. Trixie Friganza Dec. 7.

A telegram received by Phil Brown, manager of the Lyceum, announced the death of John J. Sullivan, at Phenix, Ariz., Nov. 25. Mr. Sullivan was treasurer of the Lyceum until recently, when after an illness he went to Phenix, hoping to be benefited by the climate. He was about forty years old and served as treasurer in local theaters about twenty-five years. He was treasurer at the old Grand up to the time the house was taken over by Keith. Arthur Steiner, assistant treasurer at Keith's, has been transferred to the Columbia in Cincinnati, where he has replaced George Shuttig.

"The Blindness of Virtue" returned to the Lyceum Nov. 23-28, this time with an English cast, and received deserved recognition from interested audiences. "Damaged Goods" Nov. 30-Dec. 5.

Sylvester Schaffer proved a big drawing card at Keith's, where a highly entertaining bill included the always popular singer, Nellie V. Nichols. Fisher and Green in "The Partners," Pederson Brothers, aerial comedians; Ferry-Hoag and Rose, dancers, and Harry Breen, comedian.

Nellie V. Nichols, at Keith's, sang at the annual Thanksgiving banquet of the Phi Kappi Psi at the Claypool Nov. 25. Hurst, Watts and Hurst, song Sebds from the Lyric, also entertained.

Sidney Paxton, George Fitzgerald, and several other members of the "Fanny's First Play" company spoke before 300 members of the Drama League at a meeting at the Herron Art Institute afternoon Nov. 24. It was an afternoon of Shaw, his plays and personal life. Oliver M. Saylor, dramatic critic of the News, told of his visit to Shaw in his home in London last Summer.

PEARL KIRKWOOD.

PITTSBURGH

PITTSBURGH, (Special). — Maria Dressler in "A Mix-Up," appeared at the Alvin Thanksgiving week, and the S. R. O. sign was much in evidence during the engagement. Never before has Miss Dressler been cast to better advantage. "The Peasant Girl," with Emma Trentini and Clifford Crawford, followed.

The noted Ziegfeld "Follies," packed them in at the Nixon Nov. 22-28, and proved to be even above the production of last year. "Ben-Hur" followed.

"A Regular Business Man," with Douglas Fairbanks and Patricia Collinge, was the headliner of a good bill at the Grand week of Nov. 22. Other prominent acts were: Hall and West, the Monetta Five, Ed. Weber and Dewolf Girls, and Joe Boganny's Lunatic Bakers. Mr. and Mrs. Carter De Haven was the headliner week of Nov. 30.

Hva Taylor and company offered Joe Hart's "Taking a Chance," which was enthusiastically received. (Hva Taylor was formerly a very popular leading woman of the Davis Players.) Among others on the bill were: Lydia Barry, the Farber Girls and Earl Reynolds, and Nellie Doreigan. Trixie Friganza is the headliner Dec. 7-12.

The Schenley was the scene of "The College Hero" Nov. 30-Dec. 5 by local talent, for the benefit of the Convalescent Home for Women. The Schenley Players began a week's engagement Dec. 7 of "The Ghost Breaker," at the Schenley.

Billie Burke in "Jerry," followed "Ben-Hur" at the Nixon.

Burlesque: The Academy had "A Trip to Paris" company, with Bruce and Cady featured Nov. 30-Dec. 5. The Gayety patrons were entertained by "The Beauty Parade" and "The Golden Crook" followed. "The Big Sensation" was the offering at the Victoria.

"Way Down East," at the Lyceum Nov. 23-28, drew good houses. Flake O'Hara in "Jack's Romance" followed.

The Watson Sisters headed their own company at the Gayety Nov. 23-28. "Beauty Parade" followed. The Academy had Bellini's "Prologue of 1914," and the Victoria entertained with Watson's "Own Orientals."

D. JAY FACKINER.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Edith Thayer in "The Firefly," at the Lyceum Nov. 11, proved one of the enjoyable offerings of the season. "Blindness of Virtue," Nov. 14; good business. Ethel Barrymore pictures, Nov. 16, 17; fair business. Pavlowa, Nov. 18. The Mozart Players in "Madame X" at the Mozart, Nov. 16-21; large business; "Quincy Adams Sawyer," Nov. 23-28. The Majestic and Colonial to satisfied houses with good bills Nov. 16-21.

After twenty-five years the Reis Circuit Company surrendered the Lyceum Theater Dec. 1 to John White, Galeton, Pa., who has bought the house. The future policy of the house has not been announced. W. L. Merrill of the Merrill Theater Syndicate, opening theaters in New York and Pennsylvania, has leased the Orpheum, Port Jervis, N. Y. David Vonderamith has joined the Mozart Players as leading juvenile, and Dora Booth as second woman.

The popular Mozart Players scored an emphatic hit in "Over Night" at the Mozart Nov. 30-Dec. 5; large business. "The Family Cupboard" Dec. 7-12. The recently enlarged Majestic and the Colonial, under new management, presented strong bills Dec. 7-12 to capacity.

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SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan "Milestones," Nov. 22-28, matinees Nov. 25, 26 and 28, was presented in a delightful manner by an excellent company.

"A Pair of Sixes," Nov. 22-28, matinees Nov. 25, 26 and 28, at the Moore, before houses averaging fair business. The audiences thoroughly enjoyed the performance. At the Seattle "The Lure," Nov. 22-28 drew fair business. At the Pantages Walter Howe and vaudeville. At the Orpheum the Monkey Hippodrome and vaudeville. At the Empress Charles Leonard Fletcher and vaudeville.

BENJAMIN P. MESERVEY.

PHILADELPHIA

Managers Are More Thankful for Big Business Than They Were for Turkey

PHILADELPHIA, Dec. 8 (*Special*).—Although Thanksgiving is over close to two weeks, the Philadelphia theatrical managers have still cause to be thankful, for ever since the advent of the holiday garnished with turkey their business here has steadily improved. In fact, the majority of the local managers are very well satisfied with the weekly tally sheet. Although the "Potash and Perlmutter" company now playing at the Garrick is in its third week is not the original cast, business could not be better, and at 8 o'clock Dec. 5 Manager Charley Wanamaker of the Garrick gleefully announced that it was a "sell-out" for the night, and the rest of the week was almost as good.

Vaudeville has also been exceptionally good. Some champion corn huskers and growers from Ohio were in town last week and right-up-to-the-minute Manager Harry Jordan of Keith's saw to it that they visited his theater 1,500 strong. With his regular business, you can easily imagine the size of his houses and the show was exceptionally strong, being headed by Miss Ethel Barrymore in "Drifted Apart." The rest of the bill was well chosen, the ever delightful Ohlen fats with his impersonations being the hit of the evening.

At the Shubert Theater the report of very good business for these war times was also given. Monday night, when Broadhurst's "To-Day" was given by a competent cast headed by Edmund Breese, the house was positively packed, and the same continued all week.

"High Jinks," at the Lyric, has been doing so well during its three weeks' run that good seats were at a premium.

Before he left town Manager "Tom" Ryley, here with "The Queen of the Movies," which just closed a two weeks' run at the Forrest, said he was more than pleased with results in this city.

All of these reports, which are the result of personal observation and investigation, should be good news for the many road companies which are booked for Philadelphia engagements, and should also be considered as a turn in the road and that finally there is a chance for some of the money lost in theatrical ventures during the past two years to be made up, if—and a capital IF, too—the producers will remember the old, true adage, "You can fool some of the people some of the time, but you can't fool all of the people all of the time."

During the past week Philadelphians have been spending a great deal of money for amusement. The big benefit last week at the Academy of Music for the Belgian sufferers played to a capacity house and netted a fair sum for charity. The sale for the "Night in Bohemia," at the Bellevue-Stratford under the auspices of the Pen and Pencil Club, being framed by Harry T. Jordan, for Dec. 10, has been very encouraging.

A lot of money has also been spent for music. Philadelphians having an overabundance of treats in that line. Caruso was here last week and the Metropolitan Opera House was filled to overflowing to hear his voice in "La Gioconda." Then, Dec. 7, the Pfennsley Quartette gave their first concert of the season to a large audience, the programme consisting chiefly of chamber music, the work of Haydn and Tschaikowski. But this was not all, John McCormack gave a concert last week, the Philadelphia Orchestra was heard twice as usual, the Boston Symphony Orchestra was in town, and Madame Homer sang at another benefit. For this week, Schumann-Heink sings for charity and the Kreisler will also be heard. Evidently those Federal Reserve Bank notes are being exchanged for various forms of entertainment, in Philadelphia at least.

At the Broad, Bernstein's play, "The Secret," is being much enjoyed by intellectual and cultured audiences, who appreciate thoroughly his unusual technique and his great ability to pick apart the elements that make up a high-strung woman—a fact, by the way, which few men have the temerity to seriously attempt and which fewer still ever succeed to the degree of this brilliant French playwright. The cast could not be improved upon, the star being Frances Starr.

At the Little Theater "Hindle Wakes" closed last week, and during the week an attractive curtain-raiser, "The Constant Lover," was produced. This week "The Silver Box" is being produced.

The only other important change of bill locally was at the Forrest, where "Pinafore" was presented to local audiences at $1.50, instead of $2 as heretofore, for orchestra seats. If managers so elect to conduct their house this way and here's hoping successful it is to be supposed that the changing prices is the best policy—at least financially.

Plays and Players company produced at their theater "The Florentine Tragedy" and "The Lost Silk Hat," both English plays.

J. SOLIS-COHEN, Jr.

DES MOINES, IOWA

DES MOINES, IA. (*Special*).—"The Yellow Ticket," at the Berchel, scored heavily at both performances Nov. 29, 30. "Joseph and His Brethren" week of Nov. 23 was quite the best attraction so far this season. Brandon Tynan, James O'Neill, and Katherine Kaelred scored heavily at all performances. "The Trail of the Lonesome Pine," Dec. 2. Low Fields's all-star "Hanky Panky" Dec. 3. "Uncle Tom's Cabin" Dec. 4.

The war movies will be shown at the Berchel Dec. 9-14. The Pacheens were the topliner at the Empress Nov. 29-Dec. 4. "The Christian," May Irwin in "Mrs. Black Is Back," "The End of the Bridge" were feature films at the various houses week of Nov. 29.

A. KAHN.

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BOSTON

Playwright's Death Recalls a Story of Ben Butler's Advice—New England Conservatory in New Plays

BOSTON, Dec. 8 (*Special*).—There were several changes of bill at the theaters last night, and playgoers had a choice of various kinds of entertainment, a most judicious arrangement on the part of the managers. Those who liked comedy could see John Drew and Martha Hedman at the Hollis in "The Prodigal Husband," while those who preferred a serious play went to the Shubert, where Madame Petrova was the attraction in the romantic drama of "Panthea." At the Colonial "The Girl from Utah," with Julia Sanderson, Donald Brian, and Joseph Cawthorn, pleased those who are anxious for musical comedy. This wise arrangement of companies proved a good one for the three houses, and it is likely that this season the attractions at the principal theaters will not conflict as much as usual.

Harry Lauder's business last week must have pleased that thrifty Scotchman and his manager, for he crowded the Shubert afternoon and evening. He and Blanche Ring, who was at Keith's, are almost alone in being able to make their audiences sing with them. On Thursday evening the Botary Club attended Lauder's performance, and the singing by the comedian and his audience was kept up far beyond the usual closing time.

On the opening night of "Omar, the Tentmaker," at the Majestic, Mr. Nathan Haskell Dole, the distinguished translator of the Persian poet, occupied a box, and Mr. Tully, the author of the play, in his curtain speech acknowledged his indebtedness to the Boston writer.

"The Yellow Ticket" received an unexpected indorsement on a recent Sunday, when in the principal synagogue here the rabbi eloquently praised the play, which he advised his hearers to see as a picture of life in Russia under the conditions that prevailed before the war.

Charles F. Towle, whose death in Pittsburgh was announced last week, was well known to the older generation of newspaper men here before he became the manager of the "Ben-Hur" company. When working on the Boston *Transcript* he had a liking for theatricals, and wrote a play based on Jules Verne's story of "Michael Strogoff." The Boston Theater management brought out a version of Verne's novel, and Towle consulted General B. F. Butler, one of his warm personal friends, as to what action he had better take, as his dramatisation had been copyrighted. For once the lawyer was forgotten in the friend, and the general gave his client some good advice. "Towle," he said, "you can't afford to fight this case, for whether or not I win it for you I should be obliged to charge you a pretty penny. Consider the International copyright laws and the uncertainty of any judge finding in your favor, and drop the case. Don't make me take your money." As a result Towle dropped dramatic authorship, and Butler and he were firmer friends than ever.

Clayton D. Gilbert is doing good work at the dramatic department of the New England Conservatory. On Friday and Saturday of last week the pupils gave Stanley Houghton's one-act play of "Phippa," its first performance in Boston. They gave Elizabeth Baker's tragedy of "Miss Tassey" and Ernest Dowson's "The Pierrot of the Minute," their first performances in America, and acted Mr. Gilbert's pantomime of the "Story of the Willow Pattern Plate" for the first time on any stage. Mr. Gilbert is rehearsing a new piece, written by Winifred Hawkridge, a Radcliffe student and pupil of Professor George P. Baker. Young men from Harvard and young women from the Conservatory will be seen in this play, which is acted in connection with the Harvard Dramatic Society's annual entertainment this week.

George C. Tyler has many friends among the profession in Boston, and it was with sincere regret that they heard of the failure of the Liebler Company. It is hoped that his affairs may be speedily adjusted, and that Mr. Tyler may find that matters are not really in bad shape. The Plymouth Theater is a good investment, for it is one of the best managed playhouses in the city and draws a fine class of patronage. Just how every one is going to see Mr. Maude as Grumpy, and the Plymouth is prospering.

Edward Vroom is busy on a Shakespearean evening at the Boston Opera House for the benefit of the Belgians. He is getting up "The Merchant of Venice" and "Katherine and Petruchio," a favorite double bill with Edwin Booth.

J. B. CLAPP.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Through the efforts of the Mother's Club managers of several picture theaters have arranged for a children's matinee every Saturday, when pictures suitable for the youngsters will be shown. The plan will be inaugurated during the Christmas holidays. A committee of mothers and teachers has been appointed to co-operate with the managers in selecting the films. The idea has the approval of Mayor Edgerton and Chief of Police Quinsley.

"Everywoman" was offered by Henry W. Savage for a return engagement at the Lyceum for three days, beginning with a special Thanksgiving matinee. Rebecca of Sunnybrook Farm" Nov. 23, 24 is very good entertainment.

A dramatic playlet dealing with the imitation into a life of crime of a youngster who hangs around a poolroom headed the bill of vaudeville at the Family week of Nov. 23. It is called "The Poolroom," and is presented by a cast of six men. The "Country Store" Nov. 25.

A crowded house welcomed Miss Dressler in her vehicle of riotous laughter, "A Mix-Up," Dec. 1, for the sale of 100 Red Cross seals divided between the two acts. The Railway and Light Company won the seals the second time at $150. The seals were presented to Miss Dressler for the third time, and she purchased them herself for $100. She remarked that she would keep them to remember a good cause. Fritzi Scheff, in a comedy with music, "Pretty Mrs. Smith" at the Lyceum Dec. 4, 5, and matinee.

Harry Cooper, as the chief character of the "Crackerjacks," opened his annual engagement at the Corinthian week of Nov. 30. "Billy the Kid" at the Club Theater for a half week Dec. 3 and "A Trip to Paris" Dec. 7-12.

The name portrayed of the leading role is the most noticeable feature of "The Tangle," the military drama, which led the programme at the Regent week of Nov. 30. The Broadway Star features "413" at the Winter Garden Nov. 30-Dec. 2 to packed houses.

Sunday afternoon, Dec. 6, annual memorial day of the Benevolent Protective Order of Elks, No. 24. The exercise of "Lodge of Sorrows" was held at the Lyceum. All visiting Elks in the city on that day were invited.

ROBERT HOGAN.

BALTIMORE

Plethora of Theater Money Fills the Playhouses of the Maryland Metropolis

BALTIMORE, Dec. 7 (*Special*).—On dropping in at the various playhouses last week I could not help wondering whether the recent hard times cry was merely a myth, or whether theatergoing had become an urgent necessity rather than the accepted luxury. Every playhouse in town carried splendid crowds, and in two instances sold-out houses greeted the late-comers. The attractions were unusually good, and the result was liberal patronage. "The Third Party" at Ford's with the original company scored one of the greatest local successes in recent seasons.

After an absence of many seasons a Winter Garden revue, "The Whirl of the World," swooped down at the Academy, and came perilously near shattering away the box-office record held by the "Follies." It was decidedly the best Winter Garden production ever sent to Baltimore and the public was not loath to find it out. Both of these plays carried capacity audiences most of the week, and led all other houses in point of attendance.

The most evenly balanced bill of the season thus far was presented at the Maryland last week. It was a pleasure to both hear and watch Grace La Rue, Belle Ashlyn and Billy Gould received a warm welcome from their host of friends. A rather unusual playlet, "The Green Bottle" suffered from bad playing on the part of the cast. The bill at the new Hippodrome showed considerable improvement over the opening week, but there is still much to be desired.

That distinguished artist, Margaret Anglin, opened an engagement at Ford's on Monday night in a revival of "Lady Windermere's Fan" before a most fashionable audience. Her Mrs. Erlynne establishes a high standard in histrionic art. The standard of Miss Anglin's work is closely approached by that of the company supporting her, which is one of the most capable body of players seen here this season. Florence Carpenter, Ruth Holt Boucicault, Stanley Dark, Sidney Greenstreet, and Leonard Willey deserve special mention, although every member of the large company is good. The audience was most enthusiastic. George Evans's Minstrels Dec. 14.

No theatrical season would seem complete without a production of "Ben-Hur," which opened its engagement at the Academy on Monday night. Hardly a season passes without E. E. and K. bringing this production to Baltimore, and always with most gratifying results at the box-office. Richard Buhler is again heading the company; prices range from 50 cents to $1.50. Rose Stahl in "A Perfect Lady" Dec. 14.

Productions as admirably staged and acted as that of "The Winning of Barbara Worth," which closed an engagement at the Colonial Dec. 5, furnish the public with a genuine bargain in the theatrical market. Business was good. "The White Squaw" opened an engagement this week with a fair company.

The German Theater company from the Irving Place Theater inaugurated their Baltimore season last week at Albaugh's with two performances on Thursday and Friday evenings. The opening play was "Lieb Vaterland" or "Dear Fatherland," and to an audience composed entirely of Germans packed the house to the doors. For a time it looked as though the play would take secondary place, as the audience became wildly enthusiastic over an opening address delivered by the Rev. Julius Hoffman, which culminated in their singing the "Watch on the Rhine" and the "Star Spangled Banner." Minna Van Barneim was given on Friday night to another crowded house.

Messrs. S. S. Shubert and Melville Ellis dropped in on us last Friday to make some needed changes in "The Whirl of the World," which were necessitated by the withdrawal of Mlle. Chapine from the cast on rather short notice. Miss Texas Guinan opened with the company in Baltimore on Monday night, replacing Mlle. Chapine, and both Mr. Shubert and Ellis hurried down to make repairs.

Miss Margaret Anglin will this week forsake hotel life and enjoy the comforts of home life, as she has followed the lead of Mr. and Mrs. Mantell, and persuaded Tunis Dean to rent her his delightful little house for the week.

The death of the mother of the Shubert Brothers was received at the Academy just as the curtain was rising on the performance Monday night, and many expressions of regret and condolence were heard from the members of the company.

The Messrs. Ford have just announced that, beginning with Christmas week, they will offer "Adele" followed by "High Jinks," "Earl," and "The Peasant Girl," with Trentini.

The Academy will have the American Theater production of "Papa's Darling" for Christmas week, followed by Billie Burke.

I. R. KAHN.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—Empress: Vaudeville week of Nov. 29. first half: Charles Wayne and company, sketch; Bottomley Troupe, aero casting act; Grant Gardner, blackface comedian; Hurst, Watts and Hurst, "the song fiends," and the Glockers, water jugglers. Last half: Jerome's "Musical Review of 1915." Flanders and Millis, song birds; Leifsell and Janette, "wonders of the air;" Woodford's Educated Animals, and pictures.

More than 8,000 people attended the three holiday performances at the Empress Thanksgiving Day, and enough people to fill the theater for a fourth performance were turned away.

Charles McMahon, after an absence of over a year, has returned to Decatur for a month's visit with his aunt, Mrs. Geo. D. Steele. He is treasurer for the Famous Robinson Shows.

Manager William Fudge has been putting on his Pathe feature film, "The Grotto of Torture," at some of the local picture theaters as an added attraction. He is now booking picture houses within a radius of fifty miles from Decatur.

Messrs. Pullen and Clemans were forced to cancel their Southern time on account of the cotton situation, and have been laying off in Decatur, Ill., for a few days, while arranging bookings through Iowa and the Northwest. The company opened at Nokomis, Ill., with the production of "The Two Americans Abroad." In addition to the new scenic equipment, they carry all new electrical effects, showing a sunrise on the sea, also a realistic storm scene.

Decatur's new Symphony Orchestra will make its first appearance Dec. 17 in the Decatur High School auditorium. Plans for a proposed $250,000 ten-story hotel and theater building on the site of the Decatur Hotel, have been made public by Howard F. Hawthorn. Active building operations are expected to start during the coming year. The house will seat 1,200 persons, and judging from audiences at other playhouses, the capacity of the new one should be greater.

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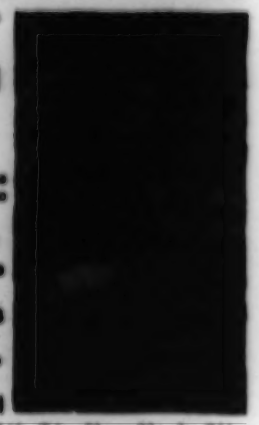
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EL PASO, TEX.

EL PASO, TEX. (*Special*).—The El Paso was opened for the season Oct. 4 with "Too Many Cooks" followed by "Mutt and Jeff" Nov. 12, 14. David Warfield in "The Auctioneer," matinee and night, Nov. 23; S. R. O. "Ruth St. Denis" Nov. 24; crowded houses. This theater has been overhauled and renovated, and is now in excellent condition. The Crawford was opened for the season by Murphy's Comedians, and they have been playing at this theater ever since. They brought their engagement to a close Nov. 29, after a long and successful season.

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WOMEN

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MEN

Armstrong, H. M. Bouve, Chas., Fred Block, Frank Burton, Edwin Brandt, Ed. Baker, Jack Boyle. Corbitt, Orin, Mike Coyne, Herbert Christy, Arthur Chatterdon, Will Culhane, Thos. Cooney, Harrison Carter, Hugh Cameron, Thos. Conkey, Francis Clark. Deane, Paul. Paul D. Desmond. Elsky, Harry. Ford, Harrison, Gus Forbes. Gottschalk, Ferdinand, Homer Granville, J. W. Gillingwater. Hodge, Edwin, Sidney Herbert, Jno. Harrington. Johnson, Orrin. Kearney, Jno. L., Frank King. Lincoln, L. Montgomery, J. N., Pony Moore, Max Montesole, Irvin Marks, Geo. MacQuarrie. O'Reilly, Emmet. Phelps, Frank, D. C. Percival, Arthur C. Poll. Southard, Irving. W. F. Rebellier, R. G. Shaw, Wilson D. Stedman, Jno. Sheridan. Van, Thos. Vanar, Jos.

CHICAGO

Grand Opera is Assured, for the Stars Have Agreed to Cut Their Salaries

CHICAGO, Dec. 8 (*Special*).—Comes the rumor that Chicago and Boston are to connect on grand opera. Mr. Henry Russell, manager of the Boston Opera company, which recently canceled its season—chaos it to the European conflict—has sent word hither that he is trying to arrange for grand opera next year, date not given, between Boston and this city.

In connection with this rumor, here is a fact and it stands out like a bright light in this day of cut and slash and rivalry. It is like inhaling incense, to know that there are exceptions. Here is the fact referred to:

"Six of our principals have voluntarily requested us to cut down their pay 25 per cent.," said Manager Milton Aborn. "This was not asked for by the management, or by Otto H. Kahn who is chairman of the Board of Directors, and one of the principal stockholders. The people in the company realize that they ought to do something for the man who has done so much for them, and so they decided to help Mr. Kahn, who has stood the loss of the opening nights of our Chicago engagement.

By the way, the Century company gave us "William Tell" one night last week at the Auditorium.

Now as to comic operas and plays: Trixie Friganza is coming back to the Majestic Dec. 14. Maurice Campbell has read the Ten Commandments and the war news; result, a plea for peace, in a play which is called "Thou Shalt Not Kill." Henrietta Crossman and a company of three, one of whom is Bobby North, are doing the creditable in this new product at the Majestic.

At the Little Theater, "La Victime," for the first time in this country. Of course, Gotham-ites know it had its "very first" in Paris last March. Marie Louise Remy-Coupon is the twinkling star.

"Our Children," first time, follows "Kitty MacKay" at the Princess. Kitty leaves Christmas week. And "The Misleading Lady" has been extended until Jan. 2 at Powers's, thus deferring Otis Skinner in "The Silent Voice."

The Anti-Cruelty Society has selected "On Trial" for its benefit play this year, and the second performance at the Grand on Monday, Dec. 28, will be under the auspices of the organization. "On Trial" is one of the few theatrical entertainments that have weathered the gale in New York this season. It will be played here by a special company.

At the Blackstone, "The Beautiful Adventure," second and last week. Illinois: "The Follies." Olympic: "Potash and Perlmutter." Cort: "A Pair of Sixes," sixth week. Grand: "Under Cover," last week but two. Garrick: "Peg o' My Heart." La Salle: "The Candy Shop."

Alfred Sutro's play, "The Builder of Bridges," was given in the Fine Arts Theater Dec. 4, and at the matinee the day following, for the benefit of the United Charities of Chicago. The stage direction was by Harned Heaton, one time cartoonist of the Chicago Tribune, who gave up that work and went on the stage. The cast of the Sutro production included Elizabeth Brownell Crandall, Norman E. Anderson, F. Cleveland Test, and Mr. Heaton.

BEVERLY BURR.

WASHINGTON

First Time of "The Fallen Idol"—Judicial Ruling in Johnson-Hitchcock Case

WASHINGTON, D. C., Dec. 8 (*Special*).—During the current week at the Belasco a new play from the pen of Guy Bolton, entitled "The Fallen Idol," is receiving its first production on any stage under the management and direction of Joe Weber, which had a successful opening, and was received with extended favor. An excellent cast has been assembled for the production, which includes such valuable players as Bruce McRae, John Milton, Virginia Pearson, Alice Lodahl, Charles B. Wells, Marie Chambers, Hubert Schabel, and others.

Very large audiences attending the Belasco last week enjoyed a Shakespearean period, nine different plays being presented by Robert B. Mantell.

The Columbia was closed during the past week. The current week's offering is Rose Stahl in the comedy by Channing Pollock and Rennold Wolf, "A Perfect Lady."

The trial of "The Beauty Shop," injunction suit before Justice McCoy, goes over into another, the third, week, the result of technical points, which will recall many that have already appeared on the witness stand for further testimony as to the similarity of the libretto of Philander Johnson's play "Dr. Farewell," with that of "The Beauty Shop," written by Channing Pollock and Rennold Wolf. Justice McCoy has made a ruling that "while expert testimony as to the similarity of the plays is admissible. Those who testify must be ready to prove why the clays are similar or dissimilar." This looks like a return visit to Washington of many who have had a hearing to be further questioned."

Splendid attendance at Poli's last week welcomed and strongly praised the new Poli Players' second week in "A Woman's Way." The new company fulfilling all expectations. The present week Belasco's production of "The Lily," with the company admirably placed.

The Washington Lodge of Elks Memorial Services was held Sunday night at Poli's, with the theater filled to its capacity. Secretary of State Bryan, an Elk, member of Lincoln Lodge, No. 80, Lincoln, Neb., delivered the memorial oration. The United States Marine Band, under the direction of Brother William H. Santleman, directed a selected programme of sacred instrumental music, and the choir of the Church of the Ascension, under Choirmaster Albert W. Harned, with soloists Corrine Lockett and Jessie Master in the vocal numbers.

Aspirations of Houdini, the handcuff king, to enlarge his list of achievements by jumping with the aid of a parachute from topmost windows of the Washington Monument were destroyed when Colonel C. W. Harts, Superintendent of the Public Buildings and Grounds, wrote that he "could not permit the classic structure to be used for such a lurid purpose, the Monument is a stately memorial, its solemnity and reputation would suffer if I should grant his request and a bad precedent would be set therefore, I shall not allow it."

The Three Fuller Sisters of Shurminster, Dorset, England, singers of English, Scotch, and Irish folk songs appeared in recital at the Columbia Wednesday afternoon, under the auspices of the Friendship House Association.

Louise Homer, the celebrated American contralto, was heard in a brilliant song recital before a very large and enthusiastically appreciative audience at the National last Friday afternoon, Tuesday. The Boston Symphony gave their second concert of the season's series with the usual large attendance. Harold Bauer was the soloist.

Keith's big bill for the current week presents the English beauty, Kitty Gordon, former star of "The Enchantress" in Alma's Return, supported by Sir Harrison Hunter and company as the big headliner. All others of the sterling company proved worthy.

At the Gayety Al. Reeves's talented beauty show with the funny character comedians, Wilbur Dobbs and Sammy Wright. Next week, "The Globe Trotters."

At the National during the past week a large attendance enthusiastically received the New York Hippodrome production under the Messrs. Shubert direction of "H. M. S. Pinafore." The cast was substantially the same that was seen in New York.

The current week at the National is the Edward Knoblauch's unusual appealing play, "My Lady's Dress," introducing talented Mary Boland in the featured leading role, supported by Leon Quartermaine. "Ben-Hur" follows.

JOHN T. WARDE.

PREMIER AT ATLANTIC CITY.

ATLANTIC CITY, Dec. 6 (*Special*).—"Rolling Stones" opened at the Apollo Dec. 3 for three nights, just prior to its New York engagement. "Rolling Stones" scores still another success for Selwyn and Company this year, and Edgar Selwyn, the author. Through four acts it kept its audience in a constant state of merriment, which ran frequently up to boisterous laughter. There are good mystery and love elements in the theme, which at times suggests "If Papa Is Advertise" and "Get-Rich-Quick Wallingford." In the cast were: Harrison Ford, Leonard Hollister, James Bradley, Beatrice Ingram, Janet Dunbar, Ivan Simpson, Claiborne Foster, Charles Burgess, and others.

Keith's Theater will reopen, it is reported, Dec. 21 (Christmas week).

The new Nixon has established a popular-priced vaudeville policy for Thursday, Friday, and Saturday of each week. The first four days (commencing Sunday) being burlesque. Dec. 6: Harry Hastings's "The Tango Queens." Harry Lauder Dec. 9 (matinee).

Apollo, Dec. 8, "Little Lost Sister." Dec. 7-9, "The Governor's Boss." Dec. 11, 12, Charles Frohman's new play, "Driven."

J. EDWARD WESTCOTT.

AMUSEMENT INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Manuscript Universal Society of Writers, with principal office in New York city, and having a capital stock of $30,000, has been incorporated with the Secretary of State. The objects of the society are to produce, exploit, and deal generally in plays, operas, copyrights, and scenarios of all kinds; also to act as authors' representatives in handling manuscripts and other works of entertainment. The directors are: Anna T. Heimers, Thomas F. McMahon, and William J. Lockhart, 1400 Broadway, New York city.

The E. K. Lincoln Players, Incorporated, of New York city, having a capitalization of $25,000, has filed a certificate of incorporation with the Secretary of State. The concern is formed to produce and discuss of motion picture and theatrical films; also to deal in projecting machines and accessories. The directors are: George Thoma, Theodore Du Monlin, 2 Reade Street, New York city; James W. Bailey, Cold Spring, N. Y.

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ST. LOUIS

ST. LOUIS (*Special*). — Billie Burke in "Jerry" full of Billie Burkisms at the Olympic Nov. 29-30. Maude Adams Nov. 30-Dec. 5. "To-Day" served as a strong dramatic entertainment at the Shubert Nov. 22-25. "Fanny's First Play" Nov. 29-Dec. 5. "Excuse Me" continued and drew well at the American Nov. 22-28. Nickel and Watson and Madame Jeanne Tomelli's high-class singing were well received at the Columbia Nov. 29-Dec. 5. "Rose Sydell's London Girls" at the Princess; "Girls from Langland" at the Gayety, and "The Taxi Girls" at the Standard were the current burlesque shows.

"Damaged Goods," in photoply, is in its sixth week at the Garrick. "The Little Gray Lady," at the Grand Central, and Terrence O'Rourke at the Strand are popular pictures.

"Blue Bird" Dec. 6-12. "The Little Cafe" Dec. 6-11.

"Pine Feathers" was seen for the first time at popular prices at the American Nov. 29-Dec. 5. The cast was a good one, and put forth earnest efforts to please. "Trail of the Lonesome Pine" Dec. 6-12.

Extravaganza, with Watson and Cohan, at the Princess; "Champagne Belles" at the Gayety, and "September Morning Glories" at the Standard were the current attractions at the local burlesque houses.

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THEATRICAL PROPERTIES

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FT. DODGE, IA.

FT. DODGE, IA. (*Special*). — The "Honky Panky" company, which appears at the Princess Dec. 1, gave an open-air concert in front of the Messenger Printing Company's headquarters at 12.30 P. M., during which some of the chorus girls went through the crowd and sold posies to assist the associated charities' funds for the Belgians. Miss Helen Paine, who sold the most, will be presented with a gold watch of chrysanthemums, the gift of Mr. H. E. Atwell, a local florist. This concert was a success, as every seat being sold before 2 P. M., and $150 was raised.

Manager Lacey, of the Majestic, announces the feature films for his photoplay house, the Vitagraph three reels, Dec. 3. "The Christian," eight reels, Dec. 10. "The Man of the Hour," five reels, Dec. 28, 24.

LILLIAN M. RANKIN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Evansville, Ind., 9. Lexington, Ky., 10. Louisville 11, 12. Atlanta, Ga., 14-19. Chattanooga, Tenn., 17. Birmingham, Ala., 18, 19.

ANGLIN, Margaret: Boston, Nov. 23-Dec. 5. Balto. 7-12.

APPEAL, The: Montreal 7-12.

ARLISS, George (The Liebler): Portland, Ore., 7-12.

BEAUTIFUL Adventure (Chas. Frohman): Chgo. Nov. 30-Dec. 19.

BEN-HUR (Klaw and Erlanger): Balto. 7-12. Wash. 14-19. Phila. 21-Jan. 9.

BIRD of Paradise (Oliver Morosco): Vancouver, B. C., 8, 9. Bellingham, Wash., 10. Tacoma 11. North Yakima 12. Spokane 13, 14. Missoula, Mont., 15. Great Falls 16. Helena 17. Butte 18. Billings 19. Winnipeg, Man., Can., 21-26.

BLAIR, Eugenie, and Albert Phillips (Robert Campbell): Pittsburgh 7-12.

BLINDNESS of Virtue (Frank Hurst): Louisville 7-12.

BLUE Bird (Messrs. Shubert): St. Louis 7-12.

BURKE, Billie (Chas. Frohman): Cinti. 7-12. Pittsburgh 14-19.

CALL of the Cumberland (Gaskill and MacVitty): Benson, Minn., 9. Herman 10. Morris 11. Millbank 12. Appleton 13. Aberdeen 14. Redfield 15. Watertown 16. Brookings 19.

CALLING of Dan Matthews (Gaskill and MacVitty): Urbana, O., 9. Greenville 10. Springfield 11, 12. Cumberland 14. Barnesville 15. Bellaire 16. Wheeling, W. Va., 17-19. Cleveland 21-26.

CALLING of Dan Matthews (Gaskill and MacVitty): Selma, Kan., 9. McPherson 10. Newton 11. Hutchinson 12. St. John 14. Stafford 15. Pratt 16. Anthony 17. Winfield 18. Arkansas City 19.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DAMAGED Goods (Richard Bennett): N.Y.C. 7-Jan. 9.

DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20-Dec. 12. Phila. 14-26.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DREW, John (Chas. Frohman): Boston 7-19.

DRIVEN (Chas. Frohman): Atlantic City, N. J., 11, 12.

DUMMY (Play Producing Co.): N.Y.C. 7-19.

EVERYWOMAN (Henry W. Savage): Detroit 7-12. Cleveland 14-19.

EXCUSE Me: Omaha 6-9.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FALLEN Idol (Joe Weber): Wash. 7-12.

FANNY'S First Play (Messrs. Shubert): Kansas City 7-12.

FAVERSHAM, William (Henry Arthur Jones and Cleveland Moffett): N.Y.C. Sept. 29—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 9—indef.

FINE Feathers: Kansas City 7-12.

FINE Feathers (F. A. Wade): Aberdeen, Miss., 9. Starkville 10. Yazoo City 11. Jackson 12. New Orleans, La., 13-19. Baton Rouge 20. Plaquemine 21. Alexandria 22. Monroe 23.

FORBES-ROBERTSON (Percy Burton): Los Angeles 7-19. Frisco 21-Jan. 9.

GARDEN of Paradise (The Liebler): N.Y.C. Nov. 23—indef.

GEORGE, Grace (Winthrop Ames): B'klyn 7-12.

GIRL and the Tramp (Fred Byers): Pendleton, Ore., 9. Elgin 10. La Grange 11. Austin 12.

GIRL and the Tramp (Co. 1: Fred Byers): Okolona, Miss., 9. Macon 10. Starkville 11. Tuskaloosa, Ala., 12.

GIRL and the Tramp (Eastern: Wallace Wilson): Petersburg, Ind., 9. Albion, Ill., 10. West Salem 11. Lawrenceville 12. Louisville 13.

GOODWIN, Nat (Messrs. Shubert): St. Cloud, Minn., 9. Mankato 10. Winona 11. La Crosse, Wis., 12. St. Paul 13-19. Minneapolis 20-26.

HELP Wanted: Cleveland 7-12.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

IN the Vanguard (Messrs. Shubert): Rochester 10-12.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 9—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8 —indef.

JOSEPH and His Brethren (The Liebler): Sioux City, Ia., 7-9. Lincoln, Neb., 10-12. Omaha 14-19.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Chgo. Nov. 22—indef.

KITTY MacKay (Wm. Elliott): Buffalo 7-12.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30 —indef.

LEIGH, Howard and Helen (Clarence H. Mackay): Elizabeth City, N. C., 11. Williamston 12. Tarboro 14. Rocky Mount 15. Fayetteville 16. Darlington, S. C., 17. Sumter 18. Orangeburg 19.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Bubb): Arcadia, Wis., 9. Durand 10. Menomonee II, Spring Valley 12. New Richland 14. Baldwin 15. Hillsworth 16. River Falls 17. Prescott 18. Lake City, Minn., 19. Millville 20. Maeppa 21. Pine Island 22. Kenyon 23.

LITTLE Lost Sister (John Bennett): Jersey City, N. J., 7-12.

MAGGIE Pepper (Marcus P. Hoch): Detroit 7-12.

MAUDE, Cyril (The Liebler): Boston Nov. 9—indef.

MILESTONES (Klaw and Erlanger): Calgary, Alta., Can., 7-9. Edmonton 10-12.

MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.

MISLEADING Lady (Wm. Harris): Chgo. Nov. 15—indef.

MISLEADING Lady (Southern: L. A. Johnson): Marion, O., 9. Kenton 10. Bucyrus 11. Lorain 12.

MY Lady's Dress (Joseph Brooks): Wash. 7-12.

O'HARA, Fiske (Augustus Pitou, Jr.): Buffalo 7-12.

OLCOTT, Chauncey (Henry Miller): N.Y.C. Nov. 23-Dec. 12.

OMAR the Tentmaker (Tully and Buckland): Boston Nov. 30-Dec. 26.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

ONE Day: New Orleans, 7-12.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Dec. 30 —indef.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 3—indef.

PAIR of Sixes (H. H. Frazee): B'klyn 7-12. Pittsburgh 14-19.

PAIR of Sixes (Western: H. H. Frazee): Lewiston, Ida., 9. Colfax, Wash., 10. Spokane 11, 12. Wallace, Ida., 13. Missoula, Mont., 14. Anaconda 15. Helena 16. Great Falls 17. Butte 18. Bozeman 19. Billings 21. Sheridan, Wyo., 22.

PAIR of Sixes (Eastern: H. H. Frazee): Oswego, N. Y., 9. Williamsport, Pa., 10. Pittston 11. Scranton 12. Freeland 14. Shamokin 15. South Bethlehem 16. Elizabeth, N. J., 17, 18. Easton, Pa., 19.

PAIR of Sixes (Central: H. H. Frazee): Port Huron, Mich., 9. Saginaw 10. Bay City 11. Jackson 12.

PASSING of Hans Dippel: Cleveland 7-12.

PAYTON, Corse D. (Frank R. Smith): Chillicothe, Mo., 9. Trenton 10. Ottawa, Kan., 14.

PEG o' My Heart (Co. A: Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Chgo. June 28—indef.

PEG o' My Heart (Co. C: Oliver Morosco): Detroit 7-12: Saginaw 13, Bay City 14. Port Huron 15. Flint 16. Lansing 17. Jackson 18. Ann Arbor 19. Cleveland 21-26.

PEG o' My Heart (Co. D: Oliver Morosco): Memphis, Tenn., 8-12. Little Rock, Ark., 14. Texarkana, Tex., 15. Shreveport, La., 16. Beaumont, Tex., 17. Galveston 18. Houston 19, San Antonio 21-24.

PEG o' My Heart (Co. E: Oliver Morosco): Warren, O., 9. Akron 10-12. Wheeling, W. Va., 14-16. Cambridge, O., 17. Canton 18. Elyria 19.

PEG o' My Heart (Co. F: Oliver Morosco): Grand Island, Neb., 9. Hastings 10. York 11. Fremont 12. West Point 14. Columbus 15. Plattsmouth 16. Nebraska City 17. Beatrice 18. Concordia, Kan., 19. Hollow 21. Manhattan 22. Jct. City 23.

PEG o' My Heart (Co. G: Oliver Morosco): Dublin, Ga., 9. Hawkinsville 10. Milledgeville 11. Americus 12. Fitzgerald 14. Bainbridge 15. Camilla 16. Tintman 17. Palatka, Fla., 18. Gainesville 19. Ocala 21. Dunnellon 22. Leesburg 23.

PEG o' My Heart (Co. H: Oliver Morosco): Beaver Falls, Pa., 9. Kent, O., 10. New Philadelphia 11. Coshocton 12.

PETROVA, Olga (Messrs. Shubert): Boston 7—indef.

PILATE'S Daughter (Alhan Co.): N.Y.C. Nov. 25—indef.

POLLY of the Circus: Greensfield, N. C., 9. Wilson 10. Raleigh 11. Durham 12. Danville, Va., 14. Greensboro, N. C., 15. Winston-Salem 16. Albemarle 17. Salisbury 18. Asheville 19.

POLYGAMY (Modern Play Co.): N.Y.C. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): Tacoma, Wash., 7-9.

POTASH and Perlmutter (Al. H. Woods): Phila. Nov. 23—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Alexandria, La., 9. Texarkana, Tex., 10. Shreveport, La., 11, 12. Monroe 13. Natchez, Miss., 14. Baton Rouge, La., 15. Vicksburg, Miss., 16. Greenville 17. Greenwood 18. Jackson 19.

PRINCESS Players (F. Ray Comstock): N.Y.C. Nov. 24—indef.

PRODIGAL Son (Oscar Graham): Vivian, La., 9, 10. Gilly 11, 12. Keres, Tex., 14. Mt. Calm 15. Colledge 16. Groesbeck 17. Bryan 18. Giddings 19. Moulton 20.

ROBSON, May (Academic Producing Co.): Los Angeles 7-19.

ROSARY, The (Rowland and Clifford): Chgo. 6-19. St. Louis 20-26.

ROUND-UP: Cinti. 7-12.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Dayton, O., 9. Piqua 10. Lexington, Ky., 11, 12. Knoxville, Tenn., 14. Nashville 15. Chattanooga 16. Atlanta, Ga., 17-19.

SEVEN Keys to Baldpate (Cohan and Harris): Holyoke, Mass., 9. Worcester 10-12.

SHEPHERD of the Hills (Gaskill and MacVitty): Needles, Cal., 14. Kingman, Ariz., 15. Williams 16. Flagstaff 17. Winslow 18. Gallup, N. Mex., 19.

SHEPHERD of the Hills (Gaskill and MacVitty): Pensacola, Fla., 10. Quincy 17. Bainbridge, Ga., 18. Jacksonville, Fla., 19.

SIR Hobbins: Chgo. Nov. 30-Dec. 19.

SKINNER, Otis (Chas. Frohman): Jackson, Tenn., 9. Nashville 10. Evansville, Ind., 11. Terre Haute 12. St. Louis 13-19.

SO Much for So Much (H. H. Frazee): N.Y.C. 4—indef.

STAHL, Rose (Henry B. Harris Est.): Wash. 7-12.

STARR, Frances (David Belasco): Phila. 30-Dec. 12.

STORY of the Rosary (Comstock and Gest): Albany 7-12.

SUNNY South (J. C. Rockwell): Watford, Ont., Can., 9. Ingersoll 10. Paris 11. Ayr 12. Preston 14. Hespeler 15. Milton 16. Streetsville 17. Georgetown 18. Acton 19. Caledonia 21. Cayuga 22. Port Dover 23.

TEMPEST, Marie (Messrs. Shubert): L. I. C. Nov. 2—indef.

TERRY, Phyllis Neilson (The Liebler): N.Y.C. Nov. 23—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Leon, Ia., 9. Humeston 10. Van Wert 11. Osceola 12. Afton 14. Creston 15. Redford 16. Burlington Jct., Mo., 17. Stanberry 18. Elmo 19. Corning 21. Greenfield 22. Fontanelle, Ia., 23.

THIRD Party (F. Ray Comstock): N.Y.C. 7-12.

THURSTON the Magician: Columbus 7-12. Indianapolis 14-19. Cinti. 21-26.

TO-DAY (Co. B: Manuscript Producing Co.): Phila. Nov. 30—indef.

TRAIL of the Lonesome Pine: St. Louis 7-12.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Omaha 7-9. Lincoln 10-12.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.: Chgo. Aug. 30—indef.

WARD, Fannie (Chas. Dillingham): San Antonio, Tex., 9, 10.

WARE, Helen (I. Fitzgeiman): Chgo. Oct. 25—indef.

WARFIELD, David (David Belasco): Frisco 7-19. Oakland 21-26.

WHILE the City Sleeps (Rowland and Clifford): Peru, Ind., 9. Marion 10. Muncie 11. Ft. Wayne 12. Toledo 13-19. Chgo. 20-26.

WHITE Squaw: Balto. 7-12.

WINNING of Barbara Worth (Lee D. Ellsworth): Phila. 7-12.

YELLOW Ticket (Al. H. Woods): Boston Nov. 23—indef.

YELLOW Ticket (Western: Al. H. Woods): Denver 7-12. Colorado Springs 14. Cheyenne, Wyo., 15. Salt Lake City 17-19. Frisco 20-Jan. 2.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.

ACADEMY Players (Edward A. Cuddy): Haverhill, Mass.

ALEXANDRIA: Alexandria, Va.

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Kansas City.

AUDITORIUM (Thomas D. Soriero): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

AVENUE Permanent: Detroit.

BAILEY-Mitchell: Seattle.

BAINBRIDGE Players: Minneapolis.

BAKER: Portland, Ore.

BAKER Players: Spokane, Wash.

BARRETT: Zanesville, O.

BEATON, Margot: Bemidji, Minn.

BESSEY, Jack (J. D. Proudlove): La Crosse, Wis.

BIJOU: Fall River, Mass.

BIJOU: North Adams, Mass.

BISHOP: Oakland.

BOYLE (Felber and Shea): Canton, O.

BROADWAY Theater: Bayonne, N. J.

BROWN, Kirk (J. T. Macauley): Altoona, Pa.

BROWNELL-Stork Players: Buffalo.

BUNTING, Emma: New Orleans.

BURBANK (Oliver Morosco): Los Angeles.

BYERS, Fred: Paducah, Ky.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Atlantic City, N. J.

CANTON: Canton, O.

CLANCY Players: Paterson, N. J.

CLARENDON: Forest, O.

COLONIAL: Prov., R. I.

COLONIAL Players: Norfolk, Va.

COLUMBIA: 'Frisco.

COMSTOCK Players: Albany, N. Y.

CONNESS: Wilmington, Del.

CRAIG, John: Boston.

CRESCENT Players: B'klyn.

DENHAM: Denver.

DONNELLON: Tacoma, Wash.

DORNEL Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Salem, Mass.

EMPRESS: San Diego.

EMPRESS: Vancouver, B. C.

EMPRESS Theater (E. L. Richards): Tacoma, Wash.

FORBERG Players: Newark, N. J.

GAYETY: Hoboken, N. J.

GAYETY: Indianapolis.

GORRELL: Waterloo, Ia.

GOTHAM: B'klyn.

GRAND Opera House: B'klyn.

HACKETT, Norman: Nashville, Tenn.

HARRINGTON, Beatrice: Denison, Tex.

HAYWARD, Grace: Chgo.

HOLDEN: Cleveland.

HOLDEN: Detroit.

HOME: Youngstown, O.

HORNE: Canton, O.

HUNTINGTON Players: Minneapolis.

HUNTINGTON Players: St. Paul.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANES, William, Players: Petersburg, Va.

KERNE, Lorraine, Associate Players (Grand Producing Co.): Sioux City, Ia.

KEITH Players (Al. Trahern): N.Y.C.

KEITH Players: Portland, Me.

LAKE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LANG, Eva: Denver.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B. C.

LEAVENS: Schenectady, N. Y.

LEE Avenue: B'klyn.

LITTLE Theater: Phila.

LOGAN Theater: Chgo.

LORCH, Theodore: Passaic, N. J.

LYON: Mobile, Ala.

LYTELL-Vaughn: Troy, N. Y.

MacGREGOR, Isabel, and James K. Cunningham: Muncie, Ind.

MAGRANE, T. Ashton Marstano: Wichita, Kan.

MAJESTIC: Utica, N. Y.

MAJESTIC (Fred K. Lanham): Erie, Pa.

MALLEY-Denison: Lawrence, Mass.

MALLEY-Denison: Taunton, Mass.

MERRYL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

METROPOLITAN: Cleveland.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N. H.

MORRILL, Elizabeth: Wichita, Kan.

MORTIMER Players: Manchester, N. H.

NEWBURGH: Newburgh, N. Y.

NEW Dominion: Winnipeg, Can.

NORTH, Frank: Waco, Tex.

NORTHAMPTON Players: Northampton, Mass.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Davenport, Ia.

OLYMPIC: Newark, N. J.

ORPHEUM: Wilmington, Del.

ORPHEUM Players (Wilmer and Vincent): Reading, Pa.

PARK: St. Louis.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Cleveland.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PERRY, August (Walter Downing): South Framingham, Mass.

PERUCHI-Gypsene: New Orleans.

POLI: Hartford, Conn.

POLI (Kendal and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

PRINCESS Players: Des Moines, Ia.

REGENT: Sacramento.

RILEY, Charles R.: Jersey City, N. J.

RUSK-Bisbee: Erie, Pa.

SAVOY: Ft. Worth, Tex.

SAYLES, Francis (David Heilman): Superior, Wis.

SCHENLEY Players: Pittsburgh.

SHANNON, Harry: Wapakoneta, O.

SHENANDOAH: St. Louis.

SHERMAN: De Kalb, Ill.

SHUBERT (W. A. Newton): Milwaukee, Wis.

SUMMERS: Hamilton, Ont., Can.

TEMPLE Players (Clark Brown): Hamilton, Ont., Can.

VAN DYKE and Eaton (F. Mack): Joplin, Mo.

WADSWORTH: N.Y.C.

WALLACK, Chester: Ashtabula, O.

WARBURTON (George Farren): Yonkers, N. Y.

WESTCHESTER Theater (Ira Hards): Mt. Vernon, N. Y.

WOODWARD: Omaha.

WORTEL, Josephine, Players (Grace E. Boyd): Dubuque, Ia.

TRAVELING STOCK

ANGELL: Houtzdale, Pa., 7-12.

BROWN, Louise (Edward Doyle): Olean, N. Y., 7-12. Bolivar, Pa., 14-19.

BRYANT, Billy: Springfield, Ky., 7-12.

GORDINIER: Decatur City, Ia., 7-9. Bethany, Mo., 10-12.

GORRELL, Al.: Brooklyn, Ia., 7-12. Marshalltown 14-19.

HOBART: New Hampton, Mo., 21-26.

HOBNER: Kansas, Ia., 7-12.

LEONARD Players: Winborn, Ia., 7-9. Madrid 10-12.

LONG, Frank E.: Fennimore, Wis., 7-12.

MARKS, May Bell: Hamilton, Ont., Can., Nov. 16-Dec. 12.

MONTGOMERY and Wood: Kennett, Mo., 7-12.

SUTHERLAND: Muscoda, Wis., 7-9.

WHITNEY: East Jordon, Mich., 7-12.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Rochester, N. Y., 7-9. Syracuse 10-12.

ALMA, Where Do You Live?: New Orleans 7-12.

BRINGING Up Father (Co. 1: Chas. H. Yale): Dayton 6-12. Cinti. 13-19. Indianapolis 21-26.

BRINGING Up Father (Co. 2: Chas. Foreman): Dallas, Tex., 9, 10. Ft. Worth 11-13. Gainesville 14. Sherman 15. Denison 16. Durant, Okla., 17. McAlister 18. Muskogee 19. Okmulgee, Okla., 21. Okmulgee 22. Ft. Smith 23.

BRINGING Up Father (Co. 3: Archie McKenzie): Des Moines, Ia., 6-9. Omaha, Neb., 10-15. Ft. Dodge, Ia., 14. Aurora 15. Centerville 16. Ottumwa 17. Oskaloosa 18. Ottumwa 19. Washington 19. Peoria, Ill., 20-23.

CENTURY Grand Opera (Messrs. Shubert): Chgo. Nov. 23—indef.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 19—indef.

DAWN, Hazel (John C. Fisher): N.Y.C. 7—indef.

ELTINGE, Julian (Al. H. Woods): Prov., R. I., 8-12.

FIREFLY, The (Geo. A. Edes): Huntington, W. Va., 9. Charleston 10. Portsmouth, O., 11. Chillicothe 12. Hamilton 13. Dayton 14. Springfield 15. Lima 16. Findlay 17. Mansfield 18. Tiffin 19.

FORTY-FIVE Minutes from Broadway (Mayer and Rigas): Watertown, S. D., 9. Montevideo, Minn., 10. Ortonville 11. Wahpeton, N. D., 12. Aberdeen, S. D., 14. Huron 15. Pierre 16. Rapid City 17. Lead 18. Deadwood 19. Crawford, Neb., 21. Alliance 22.

GILBERT and Sullivan Opera Co.: Milwaukee 6-12. Toledo 13-26.

GIRL from Utah (Chas. Frohman): Boston 7—indef.

HANKY Panky: St. Paul 6-12.

HIGH Jinks (Arthur Hammerstein): Phila. Nov. 23—indef.

HITCHCOCK, Raymond (Cohan and Harris): Trinidad, Colo., 9. Amarillo, Tex., 10. Wichita Falls 11. Oklahoma City, Okla., 12.

KOLB and Dill: 'Frisco Nov. 16—indef.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 28—indef.

LITTLE Boy Blue: Little Rock, Ark., 9.

LITTLE Cafe (Klaw and Erlanger): St. Louis 7-12.

McINTYRE and Heath (John Cort): Tulsa, Okla., 9. Bartlesville 10. Wichita, Kan., 11. Topeka 12. Kansas City 13-19. St. Joseph 20, 21. Omaha, Neb., 22. Ottumwa, Ia., 23.

MIDNIGHT Girl (Messrs. Shubert): B'klyn 7-12.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettingill): Chgo. Nov. 15-Dec. 12. St. Louis 13-19. Kansas City 20-26.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Visalia, Cal., 9. Hanford 10. Coalinga 11. Fresno 12. Frisco 13-26.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Concordia, Kan., 9. Junction City 10. Manhattan 11. Kearney, Neb., 12. Greeley, Colo., 13. Cheyenne, Wyo., 14. Laramie 15. Rawlins 16. Rock Springs 20. Evanston 21. Springfield, U., 22. Provo 23.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Danville, Ill., 9. Urbana 10. Charleston 11. Belleville 12. Alton 13. Louisiana, Mo., 14. Hannibal 15. Macon 16. Kirksville 17. Brookfield 18. Chillicothe 19. Omaha 20, 21. Columbus 22. Nebraska City 23.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

PAPA'S Darling (Klaw and Erlanger): B'klyn 7-12.

PASSING Show of 1914 (Messrs. Shubert): Buffalo 7-12.

PINAFORE (Messrs. Shubert): Phila. 7-19.

QUAKER Girl: Pittsburgh 7-12.

QUEEN of the Movies (Thos. W. Ryley): B'klyn 7-12.

ROCK and Fulton: Chgo. Nov. 29—indef.

SANTLEY, Joseph (Philip Barbelomae): Oakland, Cal., 6-9. San Jose 10. Sacramento 11. San Diego 20-26.

SCHEFF, Fritzi (Oliver Morosco): Pittsburgh 7-12.

SEPTEMBER Morn (Central: Rowland and Clifford): Charleston, Ill., 9. Paris 10. Urbana 11. Bloomington 12. La Salle 13. Peru 14. Dixon 15. Morrison 16. Anamosa, Ia., 17. Savanna, Ill., 18. Clinton, Ia., 19. Cedar Rapids 20. Liberty 21.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Toledo 6-9. Pittsburgh 14-19.

SEPTEMBER Morn (Coast: Rowland and Clifford): Wincipeg, Man., Can., 7-12. Jamestown, N. D., 14. Bismarck 15. Miles City, Mont., 16. Helena 18. Great Falls 19.

SEPTEMBER Morn (Eastern: Rowland and Clifford): Hornell, N. Y., 9. Olean 10. Salamanca 11. Bradford, Pa., 12. Johnsonburg 14. Du Bois 15. Punxsutawney 16. Kittanning 17. Franklin 18. Oil City 19.

SEVEN Hours in New York (C. R. Weil): Oil City, Pa., 9. Meadville 10. Andover, N. Y., 11. Hornell 12. Corning 14. Penn Yan 15. Clyde 16. Peoria, Ill., 17. Amsterdam 19.

SUZI (Lew Fields): N.Y.C. Nov. 2—indef.

TRENTINI, Emma (Messrs. Shubert): Cleveland 7-12.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. 9—indef.

WHEN Dreams Come True (Coutts and Tennis): Dodge, Ia., 9. Iowa Falls 10. Grinnell 11. Cedar Rapids 12. Rock Island, Ill., 13. Burlington, Ia., 14. Ft. Madison 15. Keokuk 16.

WHIRL of the World (Messrs. Shubert): Cinti. 7-12.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Chgo. Nov. 23—indef.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

FIELD'S, Al. G.: Paducah, Ky., 9. Paris, Tenn., 10. Union City 11. Jackson 12. Tupelo, Miss., 14. Sheffield, Ala., 15. Huntsville 16. Decatur 17. Columbia, Tenn., 18. Bowling Green, Ky., 19.

O'BRIEN, Neil (Oscar F. Hodge): Parkersburg, W. Va., 9. Clarksburg 10. Wheeling 11. Zanesville, O., 12. Cleveland 14-19. Toledo 20. Detroit 21-26.

RICHARDS and Pringle (Holland and Filkins): Trail, B. C., 9. Rossland 10. Grand Forks 11. Phoenix 12. Greenwood 14. Republic, Wash., 15. Oroville 16. Okanagan 17. Brewster 18. Chelan 19. Wenatchee 20. Cashmere 21. Leavenworth 22. Tait 23.

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WILLIAM BAL, INC., 148 WEST 48th STREET, NEW YORK

VAUDEVILLE

Arnold Daly Makes His First Appearance as Anatol

MISS ANNETTE KELLERMANN,
The Diving Star Is Headlining at the Palace This Week.

THE first appearance of Arnold Daly at the Palace as Anatol was an event of unusual interest.

Arnold Daly and Anatol

Mr. Daly gave the episode, "Ask No Questions," of Schnitzler's one-act cycle, "The Affairs of Anatol." Schnitzler's method has been described as "the intellectualization and refinement of the Viennese waltz." He is the epitome of aristocratic cynicism. "Ask No Questions" has the grace and ironical wit—the touch of reminiscent melancholy and the psychology of passion—of Schnitzler at his best.

"Ask No Questions" presents the incident of Anatol and Hilda. Anatol doubts the depth of Hilda's love, and, by hypnotism, hopes to gain the truth. Hilda unsuspectingly submits and—Anatol falters. Illusions are better than the truth.

Mr. Daly played the role of the doubting lover delightfully. He had moments of brilliancy. We recall Jack Barrymore as Anatol. Mr. Daly's portrayal had shading and atmosphere where Mr. Barrymore was just a smart, bored young American. Oswald Yorke, however, as the friend, Max, and Marguerite Clark as the girl, Hilda, so far surpassed Ray Brown and Doris Mitchell in these subordinate roles that there is no comparison.

Possibly "Ask No Questions" is too fragmentary for complete vaudeville appeal, and perhaps an incident better adopted to the varieties, as "The Wedding Morning," might have been chosen.

Mr. Daly was forced to return to Shaw's "How He Lied to Her Husband" on Tuesday, as the result of a legal controversy over the rights to "The Affairs of Anatol."

Notable Posing Offering

Henriette de Serris and her models returned to the Palace in reproductions of paintings, marble groups, and bas-reliefs. It is the most noteworthy posing act—in bigness of results—in vaudeville. The poses are artistic and imaginative, while several of the effects are decidedly unusual, especially the bas-relief, "Priam at the Feet of Achilles," and the painting, "Spring."

But it is a mistake for the models to step out of their poses in response to the applause.

Maurice and Florence Walton danced entertainingly. Le Pericon and the Maurice waltz were introduced, along with the Lulu Fado and Maurice trot of last week. Then Maurice and Miss Walton came back to show in detail the proper way of dancing the fox trot. They wound up their performance by giving a burlesque of a Barbary Coast ballroom dance.

Hal Forde's Bad Choice of Songs

Hal Forde, who played the leading role of "Adele" with distinction and ability, completely lacks the right sort of material for vaudeville. Forde seems to have the English music hall conception of a masculine "single." He opens with a typically British lyric, "All the Girls Are Lovely By the Seaside," does a travesty of a baritone and a gesturing elocutionist at a country entertainment, offers a bit of burlesque melodrama in "To Be Continued in Our Next," and finishes with a recitation, "The Man With the Single Hair."

Mr. Forde has a good stage presence and he sings well. He needs to work out an offering with distinctive qualities—to get songs that balance his personality. We believe he should avoid comedy efforts—unless they are in numbers of the smart type.

The Bandit and the Girl

E. F. Hawley, who has been in England and Australia for several seasons, returned to American vaudeville at the Victoria in his sketch, "The Bandit."

A Mexican desperado and his captive, a young woman, are the characters of the playlet. The bandit has stolen the girl as a scheme of revenge upon her supposed father, but the captive proves to be his own long lost daughter. A little medal she wears about her neck—the usual thing, you know. Of course, the desperado doesn't tell her the truth. He is shot by one of his own followers as he looks from the lonely cabin window; but, before he dies, he makes sure of his daughter's escape. Then he collapses with wild paroxysms and the window curtains.

At the Victoria Wellington Cross and Lois Josephine offered the best arranged repertoire of songs and dances that they have had this season. The two dance with sufficient agility to attract unusual attention at any time; but, as we saw them before, they lacked numbers delicate enough to fit their methods. Broad comic songs are not for them.

Cross and Josephine Advance

Just now they are using two of their last season's numbers, "Katie Did," from "Oh, I Say!" and "Mary, You're a Little Bit Old Fashioned," which still makes a delightful interlude.

Mr. Cross is doing a new humorous song, "Going Home on the 5.15," the amusing story of a commuter, which isn't at all bad.

La Graciosa is another posing lady. Something like a dozen tinseled drops—covered with gilt birds, rainbow tinged flowers, and other phenomena—disappear one by one until La Graciosa stands revealed upon a pedestal in a white union suit.

Then colored stereoptican pictures are thrown upon the lady and the white screen just behind her. There is nothing new in the idea or, indeed, particularly noteworthy about the specialty.

Adele Ritchie is still tossing tin whistles to theatergoers who desire to furnish an accompaniment to that late lamented lyric, "Has Anybody Here Seen Rover?" Then six pluggers in the red jackets of English Tommies came marching down the aisle to assist in "Tip Top Tipperary Mary."

Mme. Sumiko and Her Geishas

Madame Sumiko and her four Japanese dancers did not interest us as we had anticipated at the Victoria. Madame Sumiko sings in Japanese, and in rather hesitating English, while the four young women contribute mild incidental dances. The final number is largely the waving of long fluttering colored streamers in the air. A native director presided in the orchestra pit.

Madame Sumiko lacks Occidental appeal. The little Chinese girl, Chee Toy, daughter of Ching Ling Foo, has it. We still think there is room for a Geisha offering, possessing more verve than that of Madame Sumiko and tempered to vaudeville requirements.

Fannie Brice introduced a new bit of comedy into her specialty at the Colonial.

With a stage hand in a baggy suit of second-hand clothing posing as a customer, Miss Brice gives a travesty of a Jewish old clothes man. It is amusing—and characteristic—with its refrain——

"Put it on—take it off,
Wrap it up—take it home."

Miss Brice is varying her songs, but we still think there is too much of the familiar ingenue specialty.

Another Chinese Magician

"The Pekin Mysteries" is really a corking act of the Ching Ling Foo type. Han Ping Chien and his assistant produce bowls of water with the usual Celestial dexterity, besides offering some baffling bits of magic. Then, too, they spin plates while indulging in all sorts of contortioning, and there is a little slant-eyed boy who dances about the stage on a single bamboo pole, upon which he balances.

Ralph Reggs and Katherine Witchie are still doing the lively dancing specialty they offered at the Palace early this season. They sing—but we forgive them for that in our appreciation of the charming picture Miss Witchie makes in ballet skirts and of Mr. Reggs's remarkable dancing skill. His sailor hornpipe and the duet acrobatic dancing lift the act into a hit.

(*Continued on page 20.*)

White, N. Y.

MISS EVELYN NESBIT AND JACK CLIFFORD,
Now Appearing at the Royal Theater.

Rudolph Bushner, Sydney, N. S. W.
MISS JOSEPHINE DAVIS,
Featured at the Victoria This Week.

THE WEEK IN REVIEW

(*Continued from page* 19.)

Harry Carroll in Songs

Harry Carroll was interesting, of course—because he possesses an unusual personality. He can sing almost any sort of song and make it seem likable.

Douglas Fairbanks leaped over chairs and played the breezy young lawyer in John Stokes's "A Regular Business Man" with his usual buoyancy.

This is a little comedy—almost a vaudeville classic—which never loses its zest. Patricia Collinge is the heroine-stenographer—and never did a young business man have a better reason for trying to make a fortune in an hour. Isabelle West is still effectively doing the old woman who becomes the first client, but Robert Harvey does not seem to equal his predecessor as the business man from across the hall.

Hussey and Boyle's Turn

James Hussey and Jack Boyle were on the Colonial bill, too. Boyle's singing isn't at all unpleasant, but we don't quite get Hussey's Hebrew humor.

Perhaps it is too subtle. For instance, there is a comic argument about a fox—in which scent is confused with cent with all the elusive humor that Raymond and Caverley used to debate underwear and "under where." And Hussey sings "When I Dance the Scottiche-itch With You!"

You can have three chances to guess our opinion. . . . Right—the first time.

FREDERICK JAMES SMITH.

BROOKLYN VAUDEVILLE

BROOKLYN (*Special*).—One of the best bills of the season was offered Brooklyn patrons at the Orpheum last week. Evelyn Nesbit, assisted by Jack Clifford, made her debut in Keith vaudeville. Miss Nesbit opens with two songs, the first an Italian number, while the second is "Tip Top Tipperary Mary," in which she is assisted by a sextette from a music publisher. For her dances with Jack Clifford she uses a full stage with heavy purple hangings. She does two whirlwind dances. The audience was well pleased with her offering.

Toby Claude in "La Petite Revuette" won a hit. "That Musical Comedy Pair," Dooley and Rugel more than held their own. Valerie Bergere presented "The Locks at Panama." Bert Lamont and his cowboys, Doyle and Dixon, the inimitable Jack Wilson, Ford and Hewitt and Willie Brothers completed the bill.

The Prospect in Brooklyn offered a well selected bill, with Harry Fox and Yansci Dolly, Brandon Hurst and company, The Great Howard, McCormack and Irving, Linton and Lawrence, Haverman's animals and Kurtis's Roosters.

Mrs. Leslie Carter will be an early Palace headliner.

WALTER KINGSLEY'S VARIETY COMMENT

Annette Kellermann's Return to Vaudeville Attracts Unusual Attention—Inez Milholland Boissevain to Advance Suffragette Cause in Varieties

By WALTER J. KINGSLEY.

Annette Kellermann dove back into vaudeville at the Palace, Monday, with a resounding splash. Her present engagement will be her last appearance in the two-a-day before beginning rehearsals in a new play by Anne Caldwell. Most people would be glad to rest their claims to fame upon Miss Kellermann's present accomplishments, but she is fain to become an artiste of the spoken word. That she is a perennially interesting woman is proven by the crowds filling the Palace at every performance.

Miss Ellen Terry is a strong possibility for vaudeville. The Palace Theater holds an option upon her services in the two-a-day. If she opens, her debut will be made in February in what promises to be a fascinating programme. Miss Phyllis Neilson-Terry is also in demand for the two-a-day.

The surprise of the vaudeville season is the business being done in the Keith houses featuring Evelyn Nesbit. The Orpheum played to capacity all last week and the Royal this week has jumped into the selling out class through the presence of the girl who has been more written about than any other of modern times. Miss Nesbit objects to being billed as Mrs. Harry K. Thaw. She does a pleasing act with Jack Clifford and sings and dances quite cleverly.

How about Earl Kitchener and Irwin Cobb for a rapid fire conversational sketch? If Cobb could make Kitchener thaw out and talk hokum for forty minutes he could induce him to open at the Palace.

Joan Sawyer loaned her velvet hangings to Maurice and Walton for their engagement at the Palace Theater and then she dropped into Chez Maurice's recently to buy a bottle of wine and have a dance. In cases like this a return visit is imperative.

I was in error last week when I wrote that the courtly Broadway exquisite, Frederic Edward McKay, was no longer directing the pedal activities of those stellar hoofers, Maurice and Walton. Mr. McKay is still their manager and, fortified by an iron-clad contract, will continue in that capacity for a long time to come. Freddy is securing the cream of the bookings for Blanche Ring as well and before long he will add another charming star to his string.

Vera Maxwell and Andrew Branby are doing several delightful dances at the Jardin de Danse on the New York Roof. They have really shown originality and invention despite all that has gone before and the dance critics who throng the resort are talking their praises all over town. In a bell boy suit Miss Maxwell is positively ravishing. She is a bewitching dancer and this team should keep on being booked until the very end of the present craze for society stepping.

Inez Milholland, the Joan of Arc of the suffrage cause, will shortly be seen in vaudeville at the Palace Theater supported by the most prominent women in the movement for votes for women. She will do a brief street scene in an auto showing how the propaganda is carried on in New York by the devoted orators of the crusade. One thing is certain—vaudeville audiences have never seen a lovelier woman than Miss Milholland who, by the way, is now Mrs. Boissevain.

ELLEN TERRY FOR VARIETY TOUR; MISS FRANKLIN IN COHAN REVUE?

Wilkie Bard Coming Over—Nella Webb Arrives on Saturday for Vaudeville Season

Ellen Terry will, it is expected, be seen in vaudeville in February. A lecture tour already arranged will prevent an earlier appearance.

Miss Terry's season in the varieties would be a brief one, limited to a Palace engagement and appearances in the larger Eastern cities.

Phyllis Neilson-Terry is also considering vaudeville.

Is Irene Franklin to appear in the new George M. Cohan revue? A persistent rumor that Miss Franklin is to leave vaudeville for the coming Cohan production has been heard on Broadway for several days.

Rossika Dolly and Martin Brown and Belle Blanche have already been signed for the revue.

Nella Webb, the American discuse who has won unusual success in London, will arrive in New York on Saturday.

Miss Webb, under the direction of I. Willard Hein and booked by M. S. Bentham, will open at once in vaudeville, appearing shortly at the Palace Theater.

Mr. Bentham is arranging a route for Miss Webb. She is likely to open in her home city, Cincinnati.

Ann Leslie Ayres will be seen in vaudeville in two weeks in a dramatic offering which is likely to be of unusual interest. Dave Lewis is making the production and M. S. Bentham will direct the tour.

Miss Ayres will be supported by Lawson Butt, who appeared as Orsino Phyllis Neilson-Terry's Viola in the revival of "Twelfth Night" at the Liberty Theater.

Wilkie Bard will come to America again early next season.

Mr. Bard will come over under the direction of M. S. Bentham. The comedian, it is expected, will not be seen in vaudeville but will appear in a musical production.

Molly Pearson, the original Bunty of "Bunty Pulls the Strings," has secured a Scotch comedy playlet in which she will shortly be seen in vaudeville.

Victor Moore is in the Pacific Hospital at Los Angeles. He was playing at the Orpheum Theater in that city with his wife, Emma Littlefield, when he was suddenly stricken with appendicitis. Mr. Moore insisted upon playing despite the physician's orders until it was necessary to remove him to the hospital in an ambulance. An immediate operation was performed and, although Mr. Moore's condition was considered very serious, he is now reported to be rapidly recovering. He will be able to leave the hospital in two weeks, but it will be several months before he can resume his stage work.

Meanwhile, Mrs. Moore has engaged a bungalow in Los Angeles and they will spend their enforced vacation there.

Wellington Cross and Lois Josephine are being held for a third week at Hammerstein's Victoria, owing to their unusual success. This will be their last Eastern appearance, previous to their Orpheum tour to the Coast.

Mr. Cross and Miss Josephine have decided not to accept an offer to appear in the coming Winter Garden production, and last Thursday signed contracts for an Orpheum tour.

Mr. Cross and Miss Josephine open on Dec. 19 at Kansas City and close at the New York Palace on May 30. From Kansas City they jump direct to San Francisco, to open with the road show.

Adele Ritchie will begin an Orpheum tour shortly after the new year, using a musical comedietta by Edgar Allan Woolf.

M. S. Bentham is to establish a Chicago branch office in the Fort Dearborn Building with John McKowen in charge.

Annette Kellermann's vaudeville season will be limited to four weeks. Rose and Curtis have arranged for the diving star to play two weeks at the Palace, followed by engagements at the Alhambra and Orpheum. Miss Kellermann will then leave vaudeville to enter her own production.

Chee Toy, the daughter of Ching Ling Foo, the Chinese magician, who has been a bright feature of her father's vaudeville specialty, is to become a single. THE MIRROR long ago suggested that Miss Toy, who possesses an unusual personality, would make a delightful single artiste.

According to reports, Frank Keenan, who has been appearing at Daly's Theater in a revival of "Yosemite," is to return to vaudeville.

Mr. Keenan will open at the Alhambra on Dec. 21.

Roy McCardell is writing a playlet, "The Demonstrator," for Hattie Williams. Miss Williams will soon be seen in the varieties in her new vehicle.

Orchidee and her ballet opened in a new dancing offering at the Eighty-first Street Theater last Thursday. Ned Wayburn has been conducting the final rehearsals. Stoker and Bierbauer are directing the tour.

Sidney and Townley, who recently toured the Orpheum time, opened at the Eighty-first Street Theater on Thursday, booked by Stoker and Bierbauer.

Blanche Ring in "Oh, Papa!" will be next week's headliner at the Palace.

Next week at the Brooklyn Bushwick an anniversary Yuletide bill will be the attraction, headed by Isetta Jewel in her new playlet, "The Passion Play of Washington Square." Whiting and Burt, Toby Claude and her revue, and Howard and McCane.

The Three Leightons withdrew from the Palace bill before the opening matinee last week. Adler and Arline, from the Royal Theater, substituted for a performance and George Whiting and Sadie Burt completed the week.

Whiting and Burt were shifted up to next to closing and went strongly.

Lillian Shaw was out of the bill at the Victoria last week. A severe cold was the announced reason for Miss Shaw's absence. The comedienne is this week making her return to New York vaudeville appearances at the Victoria.

William Reardon and Florette enter vaudville at the Colonial next week in a modern dancing specialty. Mr. Reardon and Florette are well known dancers, having appeared together at the Martinique, Rector's, Shanley's, the Beaux Arts and Maxim's.

La Graciosa has been engaged for a return date at Hammerstein's Victoria. The posing act will be made a feature on the Victoria roof next Summer.

Among Joe Hart's early production for next year will be Tom Barry's latest playlet, "Dick Dead-Eye," the story of the reformation of a revengeful ex-convict. William B. Mack will be featured in the sketch.

Mr. Hart will make no more new productions until after Jan. 1.

Lew Hearn is leaving "Suzi" for vaudeville.

Henrietta Crosman opened at the Majestic Theater in Chicago last week in a new sketch, described as "a peace playlet," "Thou Shalt Not Kill." The sketch is the work of Maurice Campbell.

John Hyams and Leila McIntyre, now making an Orpheum tour, will return to musical comedy next season in a piece called "The Yogi Man."

COURT STOPS DALY AS ANATOL

Arnold Daly played Schnitzler's "Ask No Questions," an episode of "The Affairs of Anatol," for but two performances at the Palace last week.

On Tuesday Mr. Daly substituted Shaw's "How He Lied to Her Husband," in which he was previously in vaudeville. The change came as the result of a restraining order issued by the Supreme Court at the request of Miss Alice Kauser, the playbroker, who asserts that she controls the rights to "The Affairs of Anatol."

"Ask No Questions" was one of the "Anatol" episodes presented at the Little Theater in 1912 by Winthrop Ames. John Barrymore was then the Anatol, supported in this incident by Marguerite Clark and Oswald Yorke.

COMING HEADLINERS

Week of Dec. 14.—*Palace*, Annette Kellermann, Blanche Ring and company; *Victoria*, "The Slave Ship," Jack Gardner, Van and Schenck; *Colonial*, Clark and Hamilton, Lambert and Ball; *Alhambra*, Irene Franklin, Allan Dinehart and company; *Royal*, Conroy and Le Maire, Rosie Lloyd; *Orpheum*, Douglas Fairbanks and company; *Bushwick*, Toby Claude and revue, Whiting and Burt, Howard and McCane; *Prospect*, Fannie Brice.

Week of Dec. 21.—*Victoria*, Fox and Dolly, Conroy and Le Maire; *Colonial*, Eva Tanguay; *Alhambra*, Frank Keenan and company, Rosie Lloyd; *Royal*, Emma Carus, Allan Dinehart and company, Bickel and Watson; *Orpheum*, Annette Kellermann; *Bushwick*, Irene Franklin, Clark and Hamilton; *Prospect*, Lambert and Ball.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

"ACT Beautiful": Orph., Omaha.
ADAIR and Adair: Orph., Denver; Poli's, Scranton, 21-26.
ADELAIDE and Hughes: Grand, Syracuse; Keith's, Prov., 14-19; Shea's, Buffalo, 21-26.
ADLER and Arline: Keith's, Prov., Keith's, Boston, 14-19.
"AERIAL Buds": Bushwick, B'klyn.
AHEARN, Charles, Troupe: Orph., Des Moines; Orph., Omaha, 13-18.
ALOO Trio: Orph., Denver.
ALEXANDER and Co.: Orph., Omaha, 13-18.
ALEXANDER and Scott: Orph., Des Moines.
ALEXANDER Brothers: Orph., Seattle, 13-18.
ALEXANDER Kids: Keith's, Prov., 14-19.
ALICE'S Lady Pets: Bushwick, B'klyn; Colonial, N.Y.C., 14-19; Alhambra, N.Y.C., 21-26.
ALLEN, Minnie: Orph., Frisco.
ALLMAN, Jack, Co.: Poli's, Scranton, 14-19.
ALPINE Troupe: Prospect, B'klyn; Bushwick, B'klyn, 14-19.
ANGER, Lou: Victoria, N.Y.C.
ANTHONY and Mack: Colonial, N.Y.C.; Bushwick, B'klyn, 21-26.
ARDATH, Fred J., Co.: Keith's, Phila.; Prospect, B'klyn, 14-19; Keith's, Boston, 21-26.
ARNAUT Brothers: Grand, Pittsburgh; Columbia, Grand Rapids, 14-19; Temple, Detroit, 21-26.
ASAKI Troupe: Orph., Oakland.
ASHLEY and Canfield: Orph., Lincoln.
ASTAIRES, The: Orph., Memphis.
"AURORA of Light": Grand, Pittsburgh; Keith's, Toledo, 21-26.
AUBREY and Rich: Colonial, Erie, Pa.
AUSTRALIAN Woodchoppers: Columbia, Grand Rapids; Keith's, Toledo, 14-19.
AVON Comedy Four: Orph., Seattle, 13-18.
BAGONGHI Riding Act: Shea's, Buffalo; Shea's, Toronto, 14-19; Temple, Detroit, 21-26.
BAKER, Ward: Temple, Detroit; Temple, Rochester, 14-19; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
BALL, Foster and West: Royal, N.Y.C.; Maryland, Balto., 21-26.
BALL, Ray B.: Orph., Sioux City.
BANKOFF and Girlie: Orph., Memphis.
BARNARD and Anger: Keith's, Wash., 14-19.
BARNARD, Sophie: Victoria, N.Y.C.
BARNES, Stuart: Keith's, Cinti., 14-19; Keith's, Indianapolis, 21-26.
BARRAT, Arthur, Co.: Bushwick, B'klyn.
BARRY and Wolford: Orph., Frisco, 6-18.
BARRY, Lydia: Maryland, Balto., 21-26.
BARRY, Mr. and Mrs. J.: Orph., Winnipeg.
BARRYMORE, Ethel: Colonial, N.Y.C.; Keith's, Boston, 14-19.
BARTON and Lovera: Hudson, Union Hill, N.J.
BAYES, Nora: Majestic, Chgo.
"BEAUTIES of the Night": Orph., Sioux City; Keith's, Cinti., 21-26.
BENDIX Players: Orph., Salt Lake City, 13-18.
BENTON, Fremont, Co.: Orph., Oakland, 13-18.
BERESFORD, Harry, Co.: Keith's, Indianapolis, 14-19; Keith's, Louisville, 21-26.
BERGEN, Alfred: Orph., Frisco, 13-18.
BERGER, Edgar: Keith's, Indianapolis, 14-19.
BERGERE, Valeria, Co.: Hudson, Union Hill, N.J., 14-19; Victoria, N.Y.C., 21-26.
BERKO, Steffy: Keith's, Prov.
BERRANS, The: Orph., Jacksonville, 14-19; Orph., Tampa, 21-26.
BICKEL and Watson: Orph., New Orleans; Royal, N.Y.C., 21-26.
BIG City Four: Family, La Fayette, 7-9; Temple, Fort Wayne, 10-12; Majestic, Springfield, Ill., 13-16; Wilson, Chgo., 21-23; Kedzie, Chgo., 24-27.
BLAIR, Eugene, and Albert Phillips: Orph., Cinti., Dec. 27-Jan. 2.
BOHANNY Troupe: Orph., B'klyn; Alhambra, N.Y.C., 14-19; Keith's, Boston, 21-26.
BOLAND and Holt: Orph., Denver.
BOWERS, Fred V., Co.: Orph., Winnipeg.
BRENNE, Harry: Grand, Syracuse; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
BRICE, Fannie: Prospect, B'klyn, 14-19.
"BRIDE Shop": Temple, Rochester; Shubert's, Utica, 21-26.
BRONSON and Baldwin: Keith's, Prov.
BROOKS, Alan, Co.: Temple, Hamilton; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
BROOKS and Bowen: Prospect, B'klyn; Poli's, Scranton, 14-19; Poli's, New Haven, 21-26; Palace, Springfield, 24-26.
BROWN and Rochelle: Orph., Portland.
BRUCE, Fritz and Lucy: Orph., B'klyn; Alhambra, N.Y.C., 14-19; Colonial, N.Y.C., 21-26.
BRUCE, Duffy, Co.: Grand, Pittsburgh, 14-19; Keith's, Cleveland, 21-26.
BRUNNELL Sisters, Co.: Poli's, Scranton; Keith's, Phila., 21-26.
BURNS, Kilmer and Grady: Temple, Detroit; Temple, Rochester, 14-19.
BURR and Hope: Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12; Orph., Birmingham, 14-19; Forsythe, Atlanta, 21-26.
BUSH, Frank: Colonial, Erie, Pa.
CAMERON and Bonnie Gaylord: Orph., Harrisburg; Keith's, Prov., 21-26.
CAMERON Sisters: Maryland, Balto., 21-26.
CAMPBELL Misses: Temple, Hamilton, Can.; Orph., London, 14-19; Shea's, Buffalo, 21-26.
CANSINOS, The: Royal, N.Y.C., 14-19; Orph., B'klyn, 21-26.
CANTOR and Lee: Columbia, St. Louis.
CANTWELL and Walker: Orph., Seattle; Orph., Portland, 13-18.
CARBREY Brothers: Bushwick, B'klyn, 14-19.
CARDO and Noll: Temple, Rochester; Grand, Pittsburgh, 21-26.
CARILLO, Leo: Orph., B'klyn.
CARRERA, Lizzie, Co.; Orph., Birmingham; Forsythe, Atlanta, 14-19.
CARTMELL and Harris: Orph., Frisco; Orph., Oakland, 13-18.
CARUS, Emma and Randall: Prospect, B'klyn; Royal, N.Y.C., 21-26.
CAUPOLICAN, Chief: Orph., Denver.
CHANDLER, Anna: Orph., St. Paul; Orph., Winnipeg, 13-18.
CHEERBERT'S Manchurians: Palace, N.Y.C.; Keith's, Boston, 14-19; Keith's, Prov., 21-26.
CHINKO: Orph., Seattle; Orph., Portland, 13-18.
CHIP and Marble: Keith's, Columbus, 14-19; Keith's, Phila., 21-26.
CHRISTINNE and Louisette: Alhambra, N.Y.C.; Orph., B'klyn, 21-26.
CHUNG Hwa Four: Maryland, Balto.
CLARK, Bert, and Mabel Hamilton: Prospect, B'klyn; Colonial, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
CLAUDE, Toby, Co.; Alhambra, N.Y.C.; Bushwick, B'klyn, 14-19.
CLAUDIUS and Scarlet: Maryland, Balto.; Orph., Montreal, 21-26.
CLIFF, Laddie: Victoria, N.Y.C.
CLINTONS, Novelty: Orph., Birmingham; Forsythe, Atlanta, 14-19.
COGHLAN, Gertrude, Co.: Orph., Salt Lake City.
COLE and Denahy: Orph., St. Paul.
COLLINS, Milt: Columbia, St. Louis.
COLONIAL Belles, Seven: Orph., Kansas City, 13-18.
"COLONIAL Days": Keith's, Boston; Keith's, Phila., 21-26.
COMFORT and Kinz: Keith's, Columbus; Keith's, Prov., 21-26.
CONNELLY and Weinrich: Shubert's, Utica, N.Y.; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
CONROY and Lemaire: Orph., B'klyn; Royal, N.Y.C., 14-19; Victoria, N.Y.C., 21-26.
CONROY and Mack: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12.
CONSUL and Betty: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
COOK, Joe: Bushwick, B'klyn; Penn, Phila., 14-19.
COOPER and Smith: Poli's, New Haven; Orph., B'klyn, 14-19.
COOPER, Harry, Co.: Keith's, Louisville, 14-19.
COOPER, Joe and Lew: Orph., Lincoln; Orph., Kansas City, 13-18.
CORBETT, Sheppard and Donovan: Orph., Oakland.
CORNELL and Gillette: Keith's, Louisville, 14-19; Maryland, Balto., 21-26.
CORRADINI'S Animals: Orph., Memphis.
CORTELLI and Gillette: Keith's, Cinti.
COURTNEY Sisters: Royal, N.Y.C.; Prospect, B'klyn, 14-19.
CRAIG and Williamson: Orph., Tampa; Orph., Jacksonville, 14-19; Orph., Tampa, 21-26.
CRANE, Mr. and Mrs. Douglas: Orph., Omaha.
CREIGHTON, Bertha, Co.: Poli's, Hartford.
CRESSY and Dayne: Orph., Kansas City; Orph., Omaha, 13-19; Orph., Des Moines, 20-26.
CRONIN, Morris: Orph., Denver.
CROSSMAN, Henrietta: Maj., Milwaukee.
CROSSMAN and Stewart: Colonial, N.Y.C.
CROSS, Wellington, and Lois Josephine: Victoria, N.Y.C.
CROWELL, Byrd Frost: Maj., Milwaukee.
CUMMINGS and Gladings: Palace, Chgo.
CUNNINGHAM and Marion: Kedzie, Chgo., 7-9; Orph., Madison, Wis., 10-12; Orph., Rockford, Ill., 14-16; Maj., Waterloo, Ia., 17-19; Columbia, Davenport, 20-24.
CURTIS, Julia: Keith's, Louisville; Shea's, Buffalo, 21-26.
DANUBIA, Four: Orph., Winnipeg.
DARRELL, Emily, and Charley Conway: Shea's, Toronto.
DAVIS and Geller: Orph., Harrisburg, 21-26.
DAVIS, Josephine: Victoria, N.Y.C.; Poli's, Hartford, 14-19.
DE COE, Harry: Orph., Kansas City; Orph., Des Moines, 13-18.
DE HAVEN, Mr. and Mrs.: Keith's, Cinti.; Keith's, Louisville, 14-19; Keith's, Columbus, 21-26.
DE LA ROSA: Bijou, Savannah, 7-9; Orph., Jacksonville, 14-19.
DE MICHELLE Brothers: Poli's, Scranton; Poli's, Hartford, 14-19.
DERKINS'S Animals: Keith's, Boston; Orph., Harrisburg, 21-26.
DE VOY, Emmet, Co.: Keith's, Phila.
DIAMOND and Brennan: Orph., Birmingham.
DIAMOND and Virginia: Keith's, Prov., 14-19; Grand, Syracuse, 21-26.
DICKINSON, Rube: Orph., Salt Lake City; Orph., Denver, 13-18.
DINNEHART, Allen, Co.; Alhambra, N.Y.C. 7-19; Royal, N.Y.C., 21-26.
DIVINOFF, Ida: Orph., Kansas City; Orph., Omaha, 13-18.
DOOLEY and Russ: Prospect, B'klyn; Bushwick, B'klyn, 14-19; Keith's, Phila., 21-26.
DOOLEY and Sayles: Victoria, N.Y.C.; Poli's, Hartford, 14-19; Shea's, Buffalo, 21-26.
DOOLEY, Ray, Trio: Keith's, Toledo; Keith's, Columbus, 14-19; Orph., Montreal, 21-26.
DORIA, Mlle.: Keith's, Wash.; Prospect, B'klyn, 14-19.
DORONTA: Victoria, Charleston, 7-9; Bijou, Savannah, 10-12.
DORR, Mazie: Grand, Pittsburg, 14-19.
DRUMMER, The, of the 78th: Orph., New Orleans.
DUFFETT, Bruce, Co.: Keith's, Louisville.
DUN and Stevens: Hudson, Union Hill, 14-19.
DUNEDIN Duo: Colonial, Erie, Pa., 21-26.
DUNFEE, Josephine: Orph., Winnipeg.
DUPREE and Dupree: Orph., B'klyn; Alhambra, N.Y.C., 14-19; Royal, N.Y.C., 21-26.
DUPREE, Fred; Sherman Grand, Calgary; Orph., Spokane, Wash., 14-20; Orph., Seattle, 21-Jan. 2.
DURKIN, Kathryn: Orph., Des Moines.
DYER, Hubert, Co.: Victory, Stockton, 9-10; Yosemite, San Jose, 11, 12; Orph., Los Angeles, 13-18.
EADIE and Ramsden: Orph., New Orleans.
EDWARDS'S, Gus, New Song Revue: Orph., Duluth; Grand, Syracuse, 14-19; Orph., Montreal, 21-26.
EL COTA: Keith's, Boston, 21-26.
ELINORE and Williams: Prospect, B'klyn.
"ELOPING": Orph., Montreal; Dominion, Ottawa, 14-19; Keith's, Boston, 21-26.
ENGLISH, Dainty: Orph., Portland.
ERROLL, Bert: Maryland, Balto.; Prospect, B'klyn, 14-19; Royal, N.Y.C., 21-26.
EUGENE Trio: Orph., Salt Lake City, 13-18.
EVERETT'S Monkeys: Orph., Frisco, 13-18.
FAMOUS Girls: Palace, N.Y.C.; Poli's, Scranton, 21-26.
FAIRBANKS, Douglas, Co.; Alhambra, N.Y.C.; Orph., B'klyn, 14-19; Poli's, Hartford, 21-26.
FARRELL, Edward: Colonial, Haverhill, 7-9; Portland, Portland, Me., 10-12.
FELIX and Barry Girls: Keith's, Prov., 14-19; Victoria, N.Y.C., 21-26.
FENTON, Marie: Orph., Denver.
FIELDS and Lewis: Bushwick, B'klyn, 14-19.
FIELDS, W. C.: Orph., Montreal, 14-19.
FINN and Finn: Orph., St. Paul.
FISHER and Edwards: Palace, Springfield.
FISHER and Green: Keith's, Toledo; Grand, Pittsburgh, 21-26.
FITZGIBBON, Bert: Bushwick, B'klyn; Keith's, Phila., 14-19.
FITZGIBBON, Marie: Keith's, Wash.; Keith's, Boston, 21-26.
FITZPATRICK, Bert: Colonial, Erie, 21-26.

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FOGARTY, Frank: Palace, Chgo.; Columbia, Grand Rapids, 14-19.
FORDE, Hal: Keith's, Prov.
FOSTER, Ed. and Minnie: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Jacksonville, 21-26.
FOX and Dolly: Keith's, Wash.; Victoria, N.Y.C., 21-26.
FOY, Eddie, Co.: Palace, Chgo; Keith's, Toledo, 14-19; Temple, Detroit, 21-26.
FRANCIS and Rose: Colonial, Erie, 21-26.
FRANKLIN, Irene, and Bert Green: Royal, N.Y.C.; Alhambra, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
FRENCH and Ris: Orph., Winnipeg, 15-18.
PRESCOTTS, The: Hudson, Union Hill, 14-19.
PRIDKOWSKI Troupe: Royal, N.Y.C., 14-19.
FRIGANZA, Trixie: Keith's, Indianapolis, 21-26.

GALLAGHER and Carlin: Poli's, Hartford, 14-19.
GALLOWAY, Louise, Co.: Grand, Pittsburgh.
GARDINER Trio: Temple, Detroit; Temple, Rochester, 14-19.
GARDNER, Jack: Temple, Rochester; Victoria, N.Y.C., 14-19.
GASCOIGNE, Cleo: Orph., Duluth.
GAUDSMITHS, The: Maj., Milwaukee; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
GAYLORD and Wiltsie: Orph., Jacksonville, 14-19; Orph., Tampa, 21-26.
GEIGER, John: Orph., Seattle; Orph., Portland, 15-18.
GENARO and Bailey: Royal, N.Y.C.; Victoria, N.Y.C., 14-19.
GENE and Arthur: Orph., Tampa.
GEORGE, Jack: Orph., Birmingham; Royal, N.Y.C., 14-19.
GERE and Delaney: Keith's, Indianapolis.
GERGER, Edgar: Keith's, Cincl.
GIBSON and Dyso: Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
GILLETTE, Lucy: Keith's, Prov.; Keith's, Boston, 21-26.
GILLINGWATER, Claude: Orph., Lincoln.
GILMORE and Castle: Lyric, Richmond, 10-12; Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Jacksonville, 21-26.
GLASER, Vaughn, Co.: Temple, Detroit; Temple, Rochester, 14-19; Hipp., Cleveland, 21-26.
GLEASON and Houlihan: Maryland, Balto., 14-19; Keith's, Wash., 21-26.
GOLDEN, Claude: Orph., Salt Lake City, 15-18.
GOLDEN, Morris: Orph., Montreal, Can.; Dominion, Ottawa, 14-19.
GOLDEN Troupe: Victoria, N. Y.C., 14-19.
GORDON and Rica: Temple, Rochester; Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
GORDON, John R., Co.: Bushwick, B'klyn, 14-19; Royal, N.Y.C., 21-26.
GORDON, Kitty: Keith's, Wash.
GORMLEY and Caffery: Maj., Chgo.
GOULD and Ashlyn: Poli's, Scranton; Victoria, N.Y.C., 14-19.
GOULDINGS, The: Orph., Omaha; Orph., Des Moines, 15-18.
GRANT and Hoag: Orph., Minneapolis.
GRAPEWIN, Chas., and Co.: Orph., Omaha.
GRAZERS, The: Orph., Sioux City.
"GREEN Beetle, The": Maj., Chgo.
GROVER and Richards: Orph., Portland.

HABER, Eleanor, Co.: Orph., Duluth; Orph., Winnipeg, 15-18.
HAL and Francis: Orph., Seattle, 15-18.
HALPERIN, Nan: Colonial, N.Y.C.; Orph., B'klyn, 14-16; Keith's, Wash., 21-26.
HANLON and Clifton: Bushwick, B'klyn, 14-19.
HANLON Brothers: Hipp., Cleveland, 14-19; Forsythe, Atlanta, 21-26.
HANLONS, Four: Orph., Montreal, 21-26.
HART, Marie and Billy: Orph., Winnipeg.
HARTMAN and Verdi: Keith's, Prov., 14-19; Colonial, N.Y. C., 21-26.
HAVERMAN'S Animal Novelty: Keith's, Prov., 14-19; Royal, N.Y.C., 21-26.
HAWLEY, E. F., Co.: Maryland, Balto., 14-19.
HAWTHORNE and Inglis: Keith's, Wash.; Orph., Harrisburg, 21-26.
HAWTHORNE, Hilda: Keith's, Toledo, 14-19.
HAYES, Brent: Maj., Chgo.
HAYWARD-Stafford Co.: Palace, Chgo.; Colonial, Akron, 14-16; Park, Youngstown, 17-19.
HEDDERS, Three: Maryland, Balto.; Temple, Rochester, 14-19; Shea's, Toronto, 21-26.
HEGYI, Lorna: Victoria, N.Y. C.
HELEN, Baby: Shea's, Buffalo; Shea's, Toronto, 14-19.
HENNINGS, J. and W.: Temple, Detroit; Temple, Rochester, 14-19; Alhambra, N.Y.C.
HENRYS, Flying: Grand, Pittsburgh, 14-19; Keith's, Cincl., 21-26.
HENSHAW and Avery: Maryland, Balto.; Keith's, Boston, 14-19.
HERLEIN, Lillian: Orph., Birmingham, 14-19; Forsythe, Atlanta, 21-26.
HERMAN, Adelaide: Bushwick, B'klyn, 21-26.
HICKEY Brothers, Three: Orph., Kansas City.
HINES and Fox: Orph., Des Moines, 15-18.
HOEY and Lee: Keith's, Prov.
HOLMAN, Harry, Co.: Garrick, Burlington, Ia., 9; Bijou, Quincy, Ill., 10-13; Empress, St. Louis, 14-16; Hipp., Alton, Ill., 17-20.
HOPKINS Sisters: Dominion, Ottawa; Keith's, Prov., 21-26.
HORLICK Troupe: Royal, N.Y. C.
HOUDINI, Harry: Keith's, Phila.
HOWARD and Chase: Poli's, New Haven.
HOWARD, Charles, Co.: Orph., 'Frisco; Orph., Oakland, 15-18.
HOWARD, Joseph, and Mabie McCrane: Orph., B'klyn; Bushwick, B'klyn, 14-19.
HOWARD'S Animals: Shea's, Toronto.
HUGHES, Mrs. Gene: Maryland, Balto.; Keith's, Wash., 14-19.
HUNTING and Francis: Orph., Los Angeles, 6-18.
HURST, Brandon, Co.: Keith's, Wash.
HUSSARS, Nine White: Orph., Seattle; Orph., Portland, 15-18.
HUSSEY, James, and Jack Boyle: Palace, N.Y.C.; Orph., B'klyn, 14-19.
HUSTON-Whipple Co.: Orph., Jacksonville; Forsythe, Atlanta, 14-19; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
HYAMS and Mclntyre: Maj., Milwaukee.
HYGI, Lana: Victoria, N.Y.C.
"IDEAL": Prospect, B'klyn; Keith's, Wash., 14-19.
IMHOFF, Conn and Corinne: Orph., Oakland; Orph., 'Frisco, 15-18.
INGE, Claire: Maryland, Balto.
ISHAKAWA Japs: Poli's, Scranton, 14-16.
ISHMED: Orph., Sioux City.
ITALIAN Musketeers: Colonial, Erie, 21-26.
JACK and Foris: Victory, Stockton, 8, 10; Yosemite, San Jose, 11, 12.
JACKSON, Joe: Orph., Birmingham.
JACOBS'S Dogs: Orph., Jacksonville; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
JANSLEY and Le Maire: Victoria, N.Y.C., 21-26.
JARROW: Grand, Pittsburgh; Keith's, Phila., 21-26.
JARVIS and Harrison: Palace, Springfield, Mass.
JEFFERSON, Joseph: Orph., Salt Lake City, 15-18.
JOHNS, Three: Grand, Syracuse.
JOHNSON, Johnny, Co.: Orph., Frisco, 6-18.
JOMELLI, Mme. Jeanne: Orph., New Orleans.
JULIET: Forsythe, Atlanta; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19; Keith's, Phila., 21-26.

KALMER and Brown: Orph., Lincoln.
KAUFMAN Brothers: Keith's, Boston, 14-19.
KAUFMAN, Minnie: Orph., Seattle; Orph., Portland, 15-18.
KAUFMAN, Vernie: Grand, Syracuse, 21-26.
KEANE, Robert Emmet and Muriel Windon: Palace, N.Y. C.
KELLERMAN, Annette: Palace, N.Y.C.; Orph., B'klyn, 21-26.
KELLY and Gallin: Forsythe Atlanta.
KELLY, Walter C.: Palace, N.Y.C.
KELSO Boys: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19.
KINGSTON and Ebner: Orph., Memphis.
KIRK and Fogarty: Orph., Jacksonville; Orph., Tampa, 14-19; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
KRAMERS, The: Keith's, Toledo; Keith's, Columbus, 14-19; Keith's, Louisville, 21-26.
KREMKA Brothers: Orph., Montreal, Can.; Dominion, Ottawa, 14-19.
KRONOLD, Hans: Orph., Omaha.
KURTIS'S Roosters: Keith's, Prov.; Royal, N.Y.C., 14-19; Maryland, Balto., 21-26.
LACKAYE, Wilton, Co.: Hudson, Union Hill, N. J.
LA CRANDALL: Colonial, Norfolk.
LA FRANCE and Bruce: Orph., Seattle; Orph., Portland, 15-18.
LA MON KIM: Orph., Memphis.
LAMBERT and Ball: Alhambra, N. Y. C.; Colonial, N.Y.C., 14-19; Prospect, B'klyn, 21-26.
LAMBERTI: Colonial, Erie; Palace, Chgo.
LANE and O'Donnell: Royal, N.Y.C.; Keith's, Phila., 14-19.
LANGDONS, The: Shea's, Toronto; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
LA ROCCA, Roxy: Shubert's, Utica, N. Y., 21-26.
"LAWN Party": Temple, Detroit, 14-19; Temple, Rochester, 21-26.
LE FERVE Duo: Keith's, 14-19.
LEHAR, Frans: Lyric, Richmond, 10-12.
LE HOEN and Dupree: Orph., Harrisburg, 14-19; Shubert's, Utica, N. Y., 21-26.
LELANDS, The: Keith's, Phila.
LEON'S Models: Victoria, N.Y. C.
LESLIE, Bert: Temple, Detroit; Keith's, Rochester, 14-19; Keith's, Prov., 21-26.
LEVY, Bert: Victoria, N.Y.C., 14-19.
LEWIS, Henry: Orph., Harrisburg.
LIBBY and Barton: Orph., Salt Lake City; Orph., Denver, 15-18.
LIPINSKY'S Dogs: Keith's, Cincl.; Hipp., Cleveland, 21-26.
LLOYD, Rosie: Bushwick, B'klyn; Royal, N.Y.C., 14-19; Alhambra, N.Y.C., 21-26.
LOCKETT and Waldron: Orph., Lincoln; Orph., Kansas City, 15-18.
LOHSE and Sterling: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
"LONESOME Ladies": Poli's, Scranton; Orph., B'klyn, 14-19; Grand, Pittsburgh, 21-26.
LORETTA Twins: Temple, Detroit; Temple, Rochester, 14-19; Orph., Montreal, 21-26.
LORRAINE and Burke: Keith's, Wash.
LOYAL, Sylvia, Co.: Poli's, Scranton; Keith's, Indianapolis, 21-26.
LUCCA, Lucciana: Poli's, Scranton.
LUCILLE and Mlle. Cockie: Grand, Syracuse, 21-26.
LYDELL, Rogers and Lydell: Orph., Denver.
LYRES, Three: Keith's, Boston; Keith's, Prov., 14-19; Orph., Montreal, 21-26.
LYTTON, Le Roy, Co.: Grand, Syracuse.

MAC and Benton: Keith's, Toledo.
MACK and Orth: Keith's, Louisville.
MACK and Walker: Orph., Kansas City, 15-18.
MADDEN and Fitzpatrick: Victoria, N.Y.C.; Poli's, New Haven, 21-23; Palace, Springfield, 24-26.
MAGLEYS, The: Prospect, B'klyn, 14-19.
MAITLAND, Madge: Hudson, Union Hill, N. J.
MALLIA and Bart: Bijou, Savannah, 7-9; Victoria, Charleston, 10-12; Orph., Jacksonville, 21-26.
MANNY and Roberts: Prospect, B'klyn.
MARLEY, Frank: Colonial, Erie; Hipp., Cleveland, 14-19.
MARLO and Duffy: Alhambra, N.Y.C.
MARSHALL, Edward: Keith's, Phila., 21-26.
MARTIN and Fabrini: Orph., B'klyn; Colonial, N.Y.C., 14-19; Royal, N.Y.C., 21-26.
MARX Brothers Co.: Hipp., Cleveland; Keith's, Cincl., 14-19.
MAXINE Brothers and Bobby: Hipp., Cleveland; Columbia, Grand Rapids, 14-19; Keith's, Toledo, 21-26.
MAYO, Louise: Poli's, Scranton.
McDERMOTT, Billy: Forsythe, Atlanta; Orph., Birmingham, 14-19.
McDEVITT, Kelly and Lucy: Dominion, Ottawa; Grand, Syracuse, 14-19; Temple, Rochester, 21-26.
McGINN, Frances, Co.: Orph., Minneapolis.
McGOOD, Charles, Co.: Columbia, St. Louis.
McGREEVEY, Mr. and Mrs. Jack: Keith's, Columbus; Keith's, Louisville, 4-19; Keith's, Indianapolis, 21-26.
McKAY and Ardine: Orph., Seattle, 15-18.
McLEANS, Australian: Orph., Winnipeg.
McLELLAN and Carson: Orph., Montreal, Can.; Victoria, N. Y.C., 21-26.
McMAHN and Chappelle: Maj., Chgo.; Temple, Detroit, 14-19.
McRAY and Clegg: Orph., Sioux City; Orph., Winnipeg, 15-18.
MEEHAN'S Dogs: Orph., Salt Lake City, 15-18.
MELVINS, Three: Colonial, Erie, Pa., 14-19.
MERCEDES: Orph., St. Paul.
MERRETT, Bert: Victory, Stockton, 8, 10; Yosemite, San Jose, 11, 12.
MERLE'S Cockatoos: Maryland, Balto., 14-19.
MERRILL and Otto: Orph., Minneapolis; Orph., Winnipeg, 15-18.
METTETTIS, Five: Orph., Lincoln.
MEYAKO'S Trio: Keith's, Louisville; Grand, Syracuse, 14-19; Keith's, Boston, 21-26.
MIJARES: Maj., Milwaukee.
MILITARY Dancers, Six: Orph., Montreal, Can., 14-19.
MILLER and Lyles: Orph., Minneapolis; Orph., Winnipeg, 15-18.
MILLER and Vincent: Spreckles, San Diego, 13-16; Orph., Salt Lake City, 17-20; Orph., Denver, 21-27.
MILTON and De Long Sisters: Keith's, Cincl.; Keith's, Indianapolis, 14-19; Keith's, Louisville, 21-26.
MINKEL and Miller: Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
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MABEL FRENYEAR
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IT CAN BE DONE

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After Two Successful Years Abroad
IN VAUDEVILLE

ALICE LLOYD
IN VAUDEVILLE
Communications, PAT CASEY

WINONA WINTER
"THE CHEER UP GIRL"
The Season's Daintiest Hit
DIRECTION ALF. T. WILTON

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT
Mme. HENRIETTE DE SERRIS
And a Company of 12 Artists
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RENA SANTOS
The Girl with the Big Voice

ERNEST ANDERSON and MARJORIE BURT
In Vaudeville for the Season
Booked Solid — Direction Jos. M. Schenck

JACK WILSON
AND
FRANKLIN BATIE
In an Impromptu Review

FRANK FOGARTY
The Dublin Minstrel
Direction Albert Sutherland

AL RAYNO'S
BULL DOGS
Bully Comedians — Foot Ball Frolics
DIRECTION M. S. BENTHAM

JAMES McCORMACK & ELEANOR IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

Keith's, Cinti.; Keith's, Indianapolis, 14-19; Keith's, Louisville, 21-26.
MONTY and Dot: Keith's, Columbus, 21-26.
MOORE and Littlefield: Orph., Denver.
MOORE and Yates: Orph., Montreal, 14-19; Victoria, N. O., 21-26.
MORAN and Wiser: Temple, Rochester; Keith's, Indianapolis, 14-19; Keith's, Louisville, 21-26.
MORRIS, Elida: Orph., Oakland; Orph., Sacramento, 13, 14; Victory, Stockton, 15, 16; Yosemite, San Jose, 17, 18.
MORTON and Austin: Poli's, Scranton, 14-19.
MORTON, Ed.: Alhambra, N. Y.C.; Orph., B'klyn, 14-19; Bushwick, B'klyn, 21-26.
MORTON, Paul, and Naomi Glass: Keith's, Wash., 14-19.
MORTON, Sam and Kitty: Shea's, Toronto.
MULLEN and Coogan: Grand, Syracuse; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
MURPHY and Nichols: Hipp., Cleveland, 14-19.
NALLIA and Bart: Forsythe, Atlanta, 14-19.
NASH, Julia, Co.: Dominion, Ottawa, Can.; Orph., Montreal, 14-19.
NELUSCO and Hurley: Maj., Chgo.
NEPTUNE'S Garden: Orph., Birmingham, 14-19; Maryland, Balto., 21-26.
NESBIT, Evelyn: Royal, N.Y. C.
NEWHOUSE, Snyder and Ward: Orph., Kansas City, 6-18.
NIBLO'S Birds: Colonial, Erie.
NINA: Orph., Harrisburg.
NONETTE: Bijou, Savannah, 7-9; Victoria, Charleston, 10-12; Forsythe, Atlanta, 14-19; Orph., Birmingham, 21-26.
NORCROSS and Holdsworth: Poli's, Hartford, 21-26.
NORTH, Frank: Orph., Salt Lake City; Orph., Denver, 13-19.
NUGENT, J. C., Co.: Orph., Harrisburg; Shubert's, Utica, N. Y., 21-26.
OAKLAND Sisters: Garrick, Wilmington, 14-19.
OAKLAND, Will, Co.: Orph., Los Angeles, 6-18.
O'BRIEN, Dennett and Gosler: Hudson, Union Hill, N. J.
OKABE Japs: Colonial, N.Y. C.; Orph., B'klyn, 14-19; Alhambra, N.Y.C., 21-26.
OLGA: Keith's, Prov., 14-19.
OLYMPIC Trio: Orph., Jacksonville, 14-19; Orph., Tampa, Fla., 21-26.
O'NEIL, Dot: Keith's, Phila.; Alhambra, N.Y.C., 21-26.
ORR and De Costa: Prospect, B'klyn, 14-19.
ORTIZ, Ramona: Keith's, Boston, 14-19.
PANTZER Duo: Keith's, Louisville, 14-19.
PARILLO and Frabito: Prospect, B'klyn; Royal, N.Y.C., 14-19; Keith's, Prov., 21-26.
PARSHLEYS, The: Columbia, Grand Rapids.
PEARSON and Goldie: Grand, Pittsburgh, 14-19.
PEDERSON Brothers: Keith's, Phila.
"PERKIN Mysteries": Keith's, Indianapolis, 14-19; Keith's, Cinti., 21-26.
PELLETIER, Pierre: Orph., Seattle; Orph., Portland, 13-19.
PHILLIPS and White: Keith's, Cinti.
PLATOV and Glaser: Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12; Orph., Oakland, 13-18.
PIERLOT and Scofield: Orph., Tampa; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
PISTRO: Colonial, Erie, 14-19.
PIRATE'S Dream: Orph., Harrisburg, 21-26.
POLLOCK, Milton, Co.: Keith's, Columbus, 14-19; Grand, Syracuse, 21-26.
PORTER and Sullivan: Grand, Syracuse, 21-26.
POTTER, Ernie, Co.: Orph., St. Paul; Orph., Omaha, 13-19.
PRIMROSE Four: Keith's, Phila.; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
PRINCE, Arthur; Marriand, Balto.; Grand, Pittsburgh, 14-19; Hipp., Cleveland, 21-26.
PRUETT, Bill: Keith's, Indianapolis; Columbia, Grand Rapids, 14-19; Keith's, Toledo, 21-26.
QUIGG, Mr.: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Tampa, Fla., 21-26.
QUIROGA: Maj., Milwaukee; Keith's, Cinti., 21-26.
RAJAH, Princess: Orph., 'Frisco, Nov. 30-Dec. 18.
RAY, John and Emma: Orph., Memphis; Orph., Birmingham, 21-26.
RAYMOND and Rain: Maryland, Balto., 14-19.
RAYMOND and Caverly: Alhambra, N.Y.C., 14-19; Poli's, Hartford, 21-26.
RAYMONDE: Royal, N.Y.C.
"REDHEADS, The": Orph., Oakland; Orph., Sacramento, 13, 14; Victory, Stockton, 15, 16; Yosemite, 17, 18.
REISNER and Gores: Orph., Sioux City.
REMPLE, E. and H.: Keith's, Louisville, 21-26.
REYNOLDS and Donegan: Keith's, Wash., 14-19.
RICE, Sully and Scott: Maryland, Balto., 14-19.
RICHARD Brothers: Orph., Jacksonville; Orph., Tampa, 14-19.
RIGOLETTO Brothers: Poli's, Hartford; Poli's, Scranton, 21-26.
RING, Blanche: Bushwick, B'klyn; Keith's, Wash., 21-26.
ROACH and McCurdy: Hipp., Cleveland; Orph., Birmingham, 14-19; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
ROBBINS, Royal, N.Y.C.; Prospect, B'klyn, 14-19; Keith's, Wash., 21-26.
ROCHESTER, Claire; Keith's, Columbus; Keith's, Cinti., 14-19; Grand, Syracuse, 21-26.
RORDERS, Four; Keith's, Boston; Bushwick, B'klyn, 14-19.
ROGERS, Will: Maj., Chgo.
ROONEY and Bent: Maj., Chgo.
ROSS, Eddie: Temple, Rochester; Bushwick, B'klyn, 14-19; Prospect, B'klyn, 21-26.
ROUGET, Albert, and Partner: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
ROYAL'S Dogs: Columbia, St. Louis.
ROYER, Ruth; Temple, Detroit; Temple, Rochester, 14-19; Victoria, N.Y.C., 21-26.
RUBELLA and Rosalia; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19; Orph., Jacksonville, 21-26.
RUEGGER, Elsa: Orph., Winnipeg, 13-19.
RYAN and Lee; Shea's, Buffalo; Shea's, Toronto, 14-19; Keith's, Boston, 21-26.
RYAN and Tierney: Maj., Milwaukee.
SALES, Chick; Keith's, Boston; Keith's, Prov., 14-19.
SALON Singers: Keith's, Phila., 14-19.
SALVAGGIS: Orph., Des Moines.
SAMAYOA: Columbia, Grand Rapids; Temple, Detroit, 21-26.
SAMUELS, Ray: Columbia, St. Louis.
SARCHO, Captain; Shubert's, Utica, N. Y.; Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
SCHAFFER, Sylvester; Keith's, Louisville; Hipp., Cleveland, 14-19; Keith's, Toledo, 21-26.
"SCHOOL Playground"; Keith's, Indianapolis; Keith's, Louisville, 14-19; Temple, Detroit, 21-26.
SEBASTIAN and Beatley; Orph., Sacramento, 13, 14; Victory, Stockton, 15, 16; Yosemite, San Jose, 17, 18.
SEERECKS, The; Hudson, Union Hill, N. J., 14-19.
"SEMINARY Scandal"; Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12.
SEMON, Charles; Orph., Winnipeg.
"SERGEANT Barby"; Grand, Pittsburgh; Keith's, Cinti., 14-19.
SEYMOUR and Dupree; Colonial, Erie; Columbia, Grand Rapids, 14-19.
SHANNON and Annis; Hipp., Cleveland; Keith's, Cinti., 14-19.
SHAW, Lillian; Palace, N.Y.C.
SHERMAN, Mabel, and Arthur Uttry; Bushwick, B'klyn.
SHIP, Slave; Victoria, N.Y.C., 7-19.
SIONE, Hermine, Co.; Orph., St. Paul.
SKATERS, Bijou; Prospect, B'klyn; Alhambra, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
SMITH, Cook and Brandon; Hipp., Cleveland, 14-19.
SMITH, Irene and Bobby; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12; Keith's, Columbus, 14-19.
SNOWDEN, Sidney, Co.; Orph., Oakland; Orph., Los Angeles, 13-18.
SOCIETY Buds: Colonial, N.Y. C.
SOLTL Duo; Orph., Omaha; Orph., Des Moines, 13-19.
SONG Birds, Six Little; Keith's, Prov.
SORETTI and Antoinette; Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Birmingham, 21-26.
SOSMAN, Fred; Orph., Birmingham.
SPICA'S Band; Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19; Bijou, Savannah, 21-26.
SPIEGEL and Jones; Orph., Tampa; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19; Forsythe, Atlanta, 21-26.
SPINETTE Quintette; Orph., Portland.
"SQUARING Accounts"; Maryland, Balto., 21-26.
STANLEY, Aileen; Columbia, St. Louis.
STANLEY, Stan, Trio; Orph., Des Moines, 13-19.
STEVENS, Edwin, Co.; Orph., Des Moines; Orph., Kansas City, 13-19.
STEWART and Donohue; Temple, Detroit, 21-26.
STEWART and Keeley; Hudson, Union Hill, N. J.
STICKNEY'S Circus; Orph., Jacksonville; Orph., Tampa, 14-19.
STONE, Beth, and Frank Hughes; Alhambra, N.Y.C.
SUMIKO, Madam; Victoria, N. Y.C.
SURATT, Valeska, Co.; Columbia, St. Louis.
TANGUAY, Eva; Orph., B'klyn; Keith's, Phila., 14-19; Colonial, N.Y.C., 21-26.
TASKER, Ann; Orph., Los Angeles.
"TATE'S Motoring"; Orph., New Orleans.
TAYLOR, Eva, Co.; Keith's, Cinti.
TEDDY, Alice; Maryland, Balto.; Keith's, Phila., 14-19; Keith's, Wash., 21-26.
TELEPHONE Tangle; Keith's, Phila., 14-19; Alhambra, N. Y.C., 21-26.
THAW and Clifford; Orph., B'klyn.
THOMPSON, Charles; Bijou, Savannah, 7-9; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
THORNTON James and Bonnie; Hudson, Union Hill, N.J.
TIGER, Harry and Babette; Palace, Chgo.
TOMMING, Herman; Keith's, Louisville, 14-16; Keith's, Cinti., 21-26.
TOYO Troupe; Temple, Rochester.
TRANSATLANTIC Trio; Columbia, St. Louis.
TRAVILLA Brothers; Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12; Orph., Los Angeles, 13-18.
TREAT'S Seals; Dominion, Ottawa; Orph., Montreal, 14-19.
TREVITT'S Military Dogs; Grand, Pittsburgh; Hipp., Cleveland, 14-19; Keith's, Louisville, 21-26.
TRIX, Helen; Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
TROVATO; Orph., Oakland; Orph., Sacramento, 13, 14; Victory, Stockton, 15, 16; Yosemite, San Jose, 17, 18.
TSUDA, Harry; Orph., Omaha.
TURELLY; Grand, Syracuse, 14-19.
TWISTO; Hudson, Union Hill, N. J., 14-19.
TYPES, Three; Orph., Salt Lake City; Orph., Denver, 13-19.
URMA, Harry; Orph., Jacksonville; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
USHER, Claude and Fannie; Hipp., Cleveland; Keith's, Indianapolis, 21-26.
VADIE, Marcus, Mlle., Co.; Orph., Minneapolis.
VALLI, Muriel, and Arthur Harris, Pittsburgh; Lyceum, Canton, O., 14-17; Victoria, Wheeling, W. Va., 18-20; Family, Detroit, 21-26.
VAN and Schenck; Shea's, Toronto; Victoria, N.Y.C., 14-19; Keith's, Boston, 21-26.
VAN, Charles, and Fannie; Orph., Montreal, Can., 14-19; Dominion, Ottawa, 21-26.
VAN HEEREN, Martin; Orph., Salt Lake City; Orph., Denver, 13-19.
VAN, Billy B., Co.; Orph., Portland.
VANDINOFF and Louie; Keith's, Columbus; Keith's, Cinti., 14-19; Keith's, Indianapolis, 21-26.
VAN HOVEN; Keith's, Boston; Bushwick, B'klyn, 14-19; Poli's, Scranton, 21-26.
VENETIAN Four; Poli's, Scranton, 21-26.
"VILLAGE Cabaret, The"; Alhambra, N.Y.C.
VINTON, Ed, and Rector; Victoria, Charleston, 7-9; Bijou, Savannah, 10-12; Orph., Jacksonville, 14-19; Orph., Birmingham, 21-26.
VIOLINSKY; Orph., Portland, 14-27.
VOLUNTEERS, The; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
WAKEFIELD, Willa Holt; Colonial, N.Y.C.; Keith's, Boston, 14-19.
WALDEMAR, Young and Jacobs; Maj., Chgo.
WARD and Cullen; Orph., Salt Lake City, 13-19.
WARD, Belle and Ward; Orph., New Orleans.
WARD, Will, and Girls; Orph., B'klyn; Bushwick, B'klyn, 14-19.
WARNER, Genevieve; Orph., Frisco; Orph., Oakland, 13-18.
WARREN and Francis; Colonial, N.Y.C.
WEBB and Burns; Alhambra, N.Y.C.; Grand, Syracuse, 21-26.
WEBER and Capitola; Grand, Syracuse.
WEBER, Charles; Orph., Des Moines; Orph., Omaha, 13-19.
WESTON and Claire; Orph., Omaha.
WESTON and Leon; Palace, Chgo.
WESTON, Willie, Co.; Maryland, Balto., 14-19; Hipp., Cleveland, 21-26.
WHITE and Jason; Orph., Salt Lake City; Orph., Denver, 13-19.
WHITING and Burt; Bushwick, B'klyn, 14-19.
WHITMAN, Frank; Keith's, Boston, 14-19.
WILDE, Mr. and Mrs. G.; Keith's, Indianapolis; Grand, Syracuse, 14-19; Temple, Detroit, 21-26.
WILKIE Brothers; Shea's, Buffalo, 21-26.
WILLIAMS and Wolfus; Orph., Oakland, 13-18.
WILLIAMS, Lottie; Colonial, Erie, 21-26.
WILLIS and Hasson; Grand, Syracuse, 21-26.
WILLS, Nat M.; Grand, Pittsburgh; Keith's, Columbus, 14-19; Grand, Syracuse, 21-26.
WILSON and Pierson; Orph., Jacksonville, 14-19.
WILSON, Doris; Orph., Tampa.
WILSON, Jack, and Baltz; Colonial, N. Y. C.; Keith's, Wash., 14-19.
WOOD, Britt; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
WOOD, Maurice; Hudson, Union Hill, N. J., 14-19.
WOODS and Woods Trio; Keith's, Prov., 21-26.
WRIGHT and Albright; Orpheum, Tampa.
WYNN, Bessie; Keith's, Phila.
YORKE'S, Max, Dogs; Grand, Syracuse; Keith's, Phila., 21-26.
ZARRELL, Leo, Trio; Orph., Seattle, 13-19.
ZERTHO'S Dogs; Orph., Minneapolis.

EVELYN NESBIT
—AND—
JACK CLIFFORD
SONGS and MODERN DANCES Direction H. B. MARINELLI

ARTHUR McWATTERS and GRACE TYSON
IN THEIR 1914 REVUE
Direction . . . . M. S. BENTHAM

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AND HER COMPANY
In Dramatic Playlets

ALLAN DINEHART
Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay
Direction MAX HART

M. S. BENTHAM PRESENTS
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SPECIALTY DANCERS
In an Original Dance Review

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AND
SAM WILLIAMS
Booked Solid Orpheum Circuit

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Silent Tramp Comedian
Direction Max Hart

BROOKS
AND
BOWEN
Two dark spots of joy.
Direction HARRY WEBER

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Modern and Sensational Whirlwind Dancers

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AUTHOR FOR MANY HEADLINERS
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Steinway Piano Used Exclusively
Direction . Alf. T. Wilton
Booked Solid U. B. O. Time

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Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

The Great
HOWARD
Like good wine, improves with age
Direction . . Morris & Feil

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Here are a few of the many who have played his sketches: Mr. and Mrs. Gene Hughes, Dooley and Sales, and Sherwood, Holmes and Fisher, Kelly and Wentworth, Harry M. Morris, Lewis and Gordon, Morgan and Evans, Dick Gardner, Caroline Pendleton Co. and Maurice Downey Co.
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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

TAKE THE INITIATIVE

THE tendency of schools and churches to enter the picture exhibiting arena has many exhibitors owning small theaters in residential neighborhoods a trifle worried. The neighborhood theater manager has yet to reach the stage where he can look with unconcern upon the nickels and dimes of the children. Any movement that means a lessening in the flow of these nickels means an increase in the gray hairs of the exhibitor who is depending upon a narrow radius for his patronage.

Exhibitors cannot combat this tendency solely by the plea of illegal competition. As long as the average photoplay theater programme is made up as at present the balance of right is in favor of those who would furnish more carefully selected programmes to the children. This is a condition beyond the control of the exhibitor. He cannot adopt the attitude of the radical censorship boards and choose all his pictures from the viewpoint of the children, for his adult patrons will soon tire of the childish fare. And while he is aiming to please the elders the educators will make strong use of the argument that the children should be given programmes combining educational and entertainment value.

A movement that is gaining strength with "mothers' societies" throughout the country should therefore be studied by the exhibitors with much interest. In several large cities and many more smaller communities these societies are advocating that the exhibitors put aside certain days on which special "children's matinees" shall be given. The programmes for these performances are to be balanced between purely educational pictures and dramatic offerings based upon classic works. There is no scarcity in the market of pictures dealing with historical incidents, others based upon the works of DICKENS, SHAKESPEARE, and many writers whose names are found in the school curriculum.

In most instances where this policy of special performances has been adopted the initiative has come from outsiders, and in several cases the "mothers' societies" have had to expend considerable effort in bringing exhibitors around to see the wisdom of co-operation. We should think that exhibitors would do well to take this movement in their own hands and shape it to suit their own requirements. Let the exhibitor first make up a list of possible subjects to be shown at such performances, then seek the co-operation of the neighborhood school principal, or a local society, and a series of performances can be arranged that will prove profitable while disarming possible competition from schools and churches. "First runs" are not needed for this purpose, nor are widely advertised and costly features. A wise selection of the output of several years is all that is needed.

THE STAR AND THE SCREEN

"IT has been proven that patrons of the theater who have seen a star in a motion picture for ten cents will never again pay regular prices to see him in the flesh," says the New York *Review* in the course of an article declaring that managers are about to establish a boycott of stage stars who appear in screen productions. Since the *Review* is often made the semi-official mouthpiece of the SHUBERTS, an article attempting to interpret the attitude of managers bears more than usual weight.

THE MIRROR is of the opinion that managers are magnifying a mole-hill in attempting to make the screen take part of the blame for a poor road season because the patrons are satisfied with a ten-cent view of the stars. The direct competition of the screen drama may easily cause worry to stage producers, but only in so far as any strong competition would, and not because the stars of the stage have burned their reputations up by appearing on the screen. In the first place, the bulk of picture patrons were never constant patrons of the two-dollar drama and to make them so becomes a simple proposition of furnishing better value for money received. If the two-dollar drama is worth two dollars, the patron with the price will pay it, for he is the sort that realizes that the branches of entertainment are widely different, and that the screen has given him but half of the famous star's personality.

"In the columns of the ——— you will find no favorable reviews of poor features," says one trade paper. "This is the week's best laugh," says a friend of ours. We are willing to grant any man the benefit of the doubt when he declares "I am honest," but when he claims infallibility we think his head should be ducked to reduce the swelling. We tried to get real angry when he said in the next paragraph, "This cannot be said by any other paper devoting itself to motion pictures." But we couldn't get mad, for *spanking* is the only punishment we could think of to fit the crime.

AMOUNG THE PLAYERS

WILLIAM A. BRADY is to turn his experience as a director of stage mobs to good use in the picture field by putting on the mob scenes of "The Pit," now being produced by the World Film Corporation, with Wilton Lackaye in the leading role. Gail Kane and Milton Sills are others who will be seen in this production.

THE NEWEST PROFESSION

THERE are as many styles of motion picture reviews as there are papers devoted to pictures—or, perhaps, as there are reviewers. The average picture reviewer is as completely uncertain of his own particular place in the scheme of things as the caretaker of the Hague Peace Palace is at the present moment.

Your reviewer feels that the manufacturer regards him as an adjunct to the publicity department; an unwelcome interloper when he adversely criticizes a picture, but merely "what was to be expected" when he bestows praise. He believes he is of some assistance to the exhibitor, yet he realizes that this is but half of his object in writing. He tells himself that he is aiding the progress of the motion picture art by his advice to producers and players, but he is forced to smile with them when they point to the wonderful sales records achieved by films of a class that he has persisted in condemning. Finally, the reviewer resigns himself to the thought that he is a few years ahead of his time—and of the average producer.

The review of a motion picture must embody two main viewpoints, each of which has also its own differing angles of vision. Since the exhibitor is the paper's sole reason for existence the review must endeavor to give a showman's estimate of the value of the picture. But he must also be true to his own artistic ideals. Illustrations are to be seen every day of pictures that are disappointments from an artistic viewpoint, though moneymakers for the exhibitor. So also, though rarely, there are instances of pictures that won praise for the producer's skill and courage while proving extremely debilitating in their effect on the bank balance. It is the wise reviewer who strives to reach a compromise between the two angles; it is the foolhardy dogmatist who would assert that there is no difference.

The bane of the reviewer's life is the "average" picture—the one that tells an oft-told story with settings as familiar to the reviewer as his own doorstep, acting satisfactory and photography up to the standard. Such pictures are impossible to review, in the true sense of the word. The reviewer must turn reporter and give the title, cast and story of the picture. These facts in his hands, let the exhibitor do what he will. At the present stage of the picture art's development the "average" picture is the poor picture, for it is the one that is standing still, that will be passed by in to-morrow's progress.

No sincere picture reviewer delights in wielding the hammer. He'll dip his pen in honey when mentioning defects if the production as a whole bears evidence of a sincere effort by competent artists. His ire is most easily aroused by insincerity; by the production that is a hodge-podge of timeworn tricks slapped together by a producer either ignorant or indolent.

Usually it is the last mentioned producer who will raise the loudest howl when the review isn't as favorable as his own press agent would have written it. If it happens to be favorable he congratulates his publicity man.

IN THE STUDIOS

MURIEL OSTRICHE, forsaking the Thanhouser brand, has resumed playing leading roles in the Princess productions, a change brought about by insistent demands of the fans.

PETER LANG, of the Lubin Company, is once more smiling, his wife having rallied from a severe attack of pneumonia and being now well on the way to recovery.

LILLIAN RUSSELL,
To Be Featured in World Film's "Wildfire."

THE CHICAGO WHEAT PIT TRANSFERRED TO FORT LEE.

World Film Corporation officials assert that in the scene shown above they have staged the biggest interior ever made for a picture. Director Maurice Tourneur placed this scene before the camera. It represents the Board of Trade scene in "The Pit," which is being produced as a photoplay with Wilton Lackaye in the leading role.

Five hundred men took part in the picture, sixty being gathered from Wall Street, through P. C. Mallen, of 61 Exchange Street. Forty Western Union and Postal messenger boys were used to add realism to the setting, which is an exact reproduction of Chicago's Board of Trade.

While greater numbers of characters have been used before the camera, it is said that never before have so many been seen in an interior. In the spectacular features, such as "Cabiria," "Quo Vadis," and "Damon and Pythias," whole armies have been used in exterior settings, but not a single one reproduced an interior, with the possible exception of the temple scene in "Cabiria," which represents an interior, but was photographed outdoors.

WING'S WEEKLY BEAT

Marshall Neilan Joins Famous Players—Owen Moore in Bosworth Film

LOS ANGELES (*Special*).—Marshall Neilan, who has been directing Kalem comedies, has joined the Famous Players Film Company and will play leads with that organization. The Famous Players have loaned him to the Lasky Feature Company to play the lead in the film adaptation of "The Country Boy."

Owen Moore is at the Bosworth studio playing opposite Elsie Janis in her first film production.

W. E. WING.

NEW FILM COMPANIES

One Incorporated at Over a Million—Many of the Smalley Ones

ALBANY (*Special*).—Following are the film companies filing papers of incorporation with the Secretary of State last week:

Kriterion Film Corporation, $1,100,000; H. F. Rhatigan, H. E. Reilly, C. H. Ayres, 43 Exchange Place, New York city.

E. K. Lincoln Players, $25,000; J. W. Bally, T. Du Moulin, G. Thoma, 2 Rector Street, New York city.

Lumex Manufacturing Company, $50,000; J. H. Miller, V. H. Smith, W. H. Griffin, 31 Nassau Street, New York city.

The capitalization of the Reliable Feature Film Company has been increased from $10,000 to $25,000.

International Scenario Authors Corporation, brokers in plots for motion picture stories, $25,000; A. F. Pierce, Jr., C. F. McCallum, M. F. Barthling, 227 West Forty-fifth Street, New York city.

Photo Play Properties Corporation, $500,000; C. F. Britton, M. Beyer, T. A. Kennedy, 146 Hall Street, Brooklyn.

ANOTHER PATHE HERO

Paul Capellani, of French Pathe Stock Company, Killed in Battle

Word has been received by Charles Pathe that Paul Capellani, one of the most prominent members of the Pathe French Stock company, has been killed in battle at the front in France. Mr. Capellani was also prominent on the French stage before joining the Pathe ranks. He was also a sculptor of some repute.

Mr. Capellani is the second of the Pathe players to die a victim of the war, the death of Rene Alexander having been announced last week. Word has also been received of the wounding of several players.

CAST "ARE YOU A MASON?"

The Famous Players have gathered a cast of Broadway favorites in support of John Barrymore in the forthcoming production, "Are You a Mason?" This cast includes Alfred Hickman, who created the original "Billy" in the stage presentation of this play, Charles Dixon, Charles Butler, Ida Waterman, Dodson Mitchell, Helen Freeman, Jean Acker, Lorraine Huling, Harold Lockwood and Kitty Baldwin.

EDNA GOODRICH COMING

Edna Goodrich, who was war-bound in Europe just as she was starting to return to America to fulfill her contract to appear in a Lasky feature photoplay, is now on her way from Europe, and after a few days' rest in New York will leave for the Lasky studios in Hollywood, Cal.

FIGHT OVER TITLE

Selig Company Issues Warning on "Mizpah" to Exchanges and Exhibitors

The Selig Polyscope Company issues a warning to all exhibitors and exchanges to the effect that any persons who exhibit any photoplay bearing the title of "Mizpah," unless the use of same shall have been granted by the Selig Polyscope Company, will be vigorously prosecuted.

Some time ago the Selig Polyscope Company purchased from Ella Wheeler Wilcox the exclusive motion picture rights to her drama, entitled "Mizpah." Another concern has announced a release under the title of "Mizpah." Therefore, the Selig Polyscope Company insists that its rights to the name shall not be infringed upon.

Nathan Burkan, attorney for the Selig Polyscope Company in this matter, expresses the legal status of the case.

The question of law involved in this matter is as follows:

One who was the first to use the name "Mizpah" in connection with a play, and has made the name known to the public as the title of his play so that the public has come to connect that title with his play, acquires a right to the exclusive use of that name as the title of the play. He can assert his rights by an injunction suit to restrain another from using the same name as the title of a play or of a photoplay.

For the purpose of such an action, it would be immaterial whether any part of the incidents, scenes, characters, or ideas of the play have been appropriated. The case would rest upon the question as to whether the use of that name by the infringer is likely to lead the public to believe that the photoplay offered by it is the play to which the title was first applied. The rights would rest on the principle of unfair competition.

In the case of "Mizpah," there is no question that the owner of the play "Mizpah" could stop any concern from using the name as the title of a photoplay.

Under certain circumstances it has also been held that one who has acquired the exclusive motion-picture rights in a play can protect the name against one who uses it for another photoplay.

In view of the frequent duplicating of titles, or the releasing of titles almost similar, this step by the Selig Polyscope Company is a very important one and means a great deal to the manufacturers.

GRAU VOLUME IN THIRD EDITION

A third printing of Robert Grau's "Theater of Science" is now off the press for the holiday trade. No less than forty-three New York booksellers have ordered the work since its issue and over one hundred public libraries have yet to be supplied. There are over 1,082 public libraries in this country and to date more than half of these have ordered the Grau volume.

Mr. Grau is now preparing a second volume of "The Theater of Science" for publication in 1915. The new work will be written in Los Angeles where the author hopes to spend six months.

NEXT SMALLEY PICTURE

"False Colors," a new photoplay from the pen of Lois Webber and produced at the Bosworth Los Angeles studio, shows several theater scenes in which twelve hundred people are employed. Phillip Smalley is seen in the leading role with Lois Webber in the opposite role. Others in the cast are, Adele Farrington, Charles Marriott, Courtenay Foote, Dixie Carr, and Herbert Standing.

WITH THE FILM MEN

On Thanksgiving Eve, H. A. D'Arcy, publicity man of the Lubin Company, delivered a lecture to five hundred members of the National Commercial Gas Association at the Y. M. C. A. Building in Philadelphia. Mr. D'Arcy described the Origin, the Evolution and Development of Photo Motion. After the lecture, Mr. D'Arcy, by request, read his famous poem, "The Face Upon the Floor."

Pierce Still Eating

Carl H. Pierce, special representative of Bosworth, Inc., entertained some of the leading film and newspaper men at Hotel Baltimore, Kansas City, last week, the most noted among the guests being A. D. Flinton, president of the Kansas City Feature Film Company—the original "film exchange man" of Missouri; Mr. Behrens, advertising manager of the Kansas City *Star*; Carl Mensing, of the Orpheum Theater, Leavenworth, Kan.; Frank Newman, owner of the Royal Theater, Kansas City; H. M. Thomas, formerly owner of a chain of theaters in Kansas and Missouri; and Mr. P. C. Wreath.

There have been several shifts among the publicity and advertising men this week. Thomas Bedding, one of the oldest men in the business, has joined the World Film staff; R. S. Doman has taken the place of Harvey Gates as associate editor of the Universal *Weekly* under the able tutelage of Paul Gulick; and Frank Donovan, former motion picture editor of the *Star*, becomes manager of productions for the United Film Company.

Stork Among the Reeds

Mr. and Mrs. J. Parker Read, Jr., are entertaining a new star at their home. Lillian is her name, and she weighed eight pounds when she arrived.

W. D. Thomas, a clever young man from the commercial field, is in charge of the advertising of the Mica Film Company. Mr. Thomas feels that the time has arrived to use the same kind of copy used for merchandise on the ground that films are just as much merchandise as is any other salable article.

Playing His Cards

Russell K. Dougherty, director in the Kinetophote Corporation, attended the Exhibitors' Ball in Boston last week. Mr. Dougherty had just returned from a trip to Chicago where he visited the new K. C. Booking Company office in the Mallers Building. He said that he found the Western exhibitors very enthusiastic about features.

They are certainly a live bunch up at the World Film. Jacob Wilk, their publicity expert, went to Boston for the Exhibitors' Ball, and stole most of the newspaper publicity for Clara Kimball Young.

The Week's Best Laugh

The statement in "America's Greatest Sporting Authority" that the callow youths on their motion picture staff are the only honest and competent reviewers in the field.

F. J. R.

"EXPLOITS OF ELAINE"

"Perils of Pauline" to Be Followed by New Pathe-Hearst Serial of That Name

Pauline's perils are to give way to "The Exploits of Elaine." The combination between the Hearst newspapers and the Pathe Company which made the fair Pauline live such a terrifying few months, is now going to start a clever girl detective out on a series of fourteen exciting adventures. Charles L. Goddard, the playwright who created Pauline, will tell of the happenings to Elaine in collaboration with Arthur B. Reeve, author of the Craig Kennedy series of detective stories.

Pearl White will be featured as the exploiting Elaine, and Arnold Daly has been secured for the male lead. Elaine's exploits will be told in two-reel pictures, and the first will probably be released on Monday, Dec. 28.

Elaine will be given the same wide publicity that aided in making Pauline such a nationally known character. The story of each picture will be published in the Hearst newspapers all over the country as the corresponding picture is released. All the art that long experience and great resources can give will be put by Pathe into the new serial. "The Perils of Pauline" has given an experience in serial making that will be invaluable, and the Pathe officials assert that their exchanges will even better the high-water mark set by "Pauline" with "The Exploits of Elaine."

EXHIBITORS HOLD BALL

Thousands Throng Grand Central Palace for New York Exhibitors' Affair

The clouds that hung over New York city early Monday had little effect on the attendance at the grand ball of the Motion Picture Exhibitors' Association of New York city, held at Grand Central Palace on Monday evening. In addition to the fans and exhibitors hundreds of photoplayers were on hand to take part in the grand march for photoplayers only.

Instead of having the march proceed with couples the formation was divided into six columns, led by Mary Pickford and Francis Bushman, Mary Fuller and King Baggot, Marguerite Snow and James Cruze, Anita Stewart and Earl Williams, Clara Kimball Young and Marc McDermott, and Gene Gauntier and Jack Clarke. Four floors of the Palace were used for the entertainment of the guests.

CHANGE EDISON RELEASE DATE

The Edison Company has found it necessary to substitute for "Mr. Daly's Wedding Day," announced for release Dec. 28, a comedy-drama, "The Callow Cat," in which William Wadsworth is seen as the eccentric old man whose hatred of cats involves him in a criminal case. The one-reel photoplay is an adaptation of the story by Charles M. Thompson.

BARRY O'NEIL AND HIS ALL-STAR LUBIN COMPANY.

The scene is the Betswood studio of the Lubin Company. The building in the background is a hotel and it has been built just to be burned to the ground for a scene in "The College Widow," George Ade's comedy now being filmed by Lubin. Barry O'Neil, seen with the megaphone in his hand, has gathered his company for a photograph, and in a few minutes all the players expect to be in the burning building. But, alas! The camera had scarcely clicked on this group picture, and the players were scattering to their positions, when a pompous individual with a wisp of straw between his teeth and a shining tin badge appeared on the scene. He edges up to Barry O'Neil.

"That house shall not burn to-day," says Mr. Tin Badge. "I am an official of the State Forestry Service and you shall not endanger the defenseless Betswood trees."

Barry O'Neil tries argument, then persuasion, but all to no avail. So a specially engaged fire department is disbanded, a half hundred extras sent to collect their pay for a day of idleness, and a smouldering volcano in the person of a director is bundling his players into automobiles, muttering the meanwhile, "I'll come back tomorrow and get that scene, tin badge or no tin badge."

That's the last we heard from the front. From the determined jaw of Barry O'Neil we would feel perfectly safe in taking the same end of a bet that he did come back the next day and did get the scene. You'll know what happened when the film is released.

Fred Claxton, the photographer, is second from the left in the above picture. Starting there, the players are Ferdinand Tidmarsh, Roberts Brice, Ruth Bryan, Barry O'Neil, Peter Lang, Ethel Clayton, Joseph Kaufman, Charles Brandt, and George Soule Spencer.

HAROLD HOWARD AND DELLA CONNOR.
In Kleine's "Officer 666."

TO RELIEVE FILM MEN

Preparing Offices Built Upon Fire Department Specifications for Film Storage

Joseph R. Miles and his associates in Films Lloyds, Inc., are making ready the entire seventh floor of the fireproof building at 345 West Fortieth Street to be used by film manufacturers and renters as a central storage for film. The promoters of the enterprise believe that they have the solution for the predicament in which the film men find themselves now through the activity of the Fire Department.

Provision will be made at the storage building for projection rooms and both burglar and fire insurance will be carried on the film.

NEXT EXCELSIOR

"In the Shadow," by John B. Hymer, to Be Produced in Five Reels

The next Excelsior release will be "In the Shadow," taken from the novel by John B. Hymer. The usual Excelsior cast, headed by Octavia Handworth, will be seen in this picture, which will be produced in five reels.

The story tells of the loyalty and friendship of two men, starting in their college days, and continuing through a series of incidents in which one of them is accused of murder. Bookings are reported good on "The Path Forbidden" and "When Fate Leads Trumps," the two preceding Excelsior releases.

IRVING WITH FROHMAN

Work Has Begun on Company's First Feature, "The Fairy and the Waif"

Gustave Frohman, following his policy in collecting for the organization of the Frohman Amusement Corporation those men and women who have gained their experience under the Frohman banner, has engaged George Irving as stage producer, and work has begun on the first feature release, "The Fairy and the Waif." Mr. Irving was selected as a director who will give attention first to the projection of an actor's personality on the screen. His success along this line with Ethel Barrymore in "The Nightingale" recommended him to the president of the Frohman Amusement Corporation.

The Frohman Corporation has started out with a definite principle in the production of photoplays of giving attention to acting first all and to the story second. The matter of photography, while subordinated to third place, will receive its due attention, but Mr. Frohman and his new producing director are in agreement that without convincing action and an interesting story mere photography falls flat with the sophisticated audiences of to-day.

For assistant stage director, Ralph Dean has been engaged. Mr. Dean, although sprung of a line of clergymen, his father and grandfather both having been wearers of the cloth, preferred the stage to the pulpit, and when picture plays came into vogue threw in his lot with manipulators of the camera.

DELLA CONNOR IN "STOP THIEF"

Della Connor, who has just completed her work as Sadie Small in George Kleine's photoplay version of "Officer 666" has been signed to appear in another Kleine American picture, "Stop Thief." Miss Connor will work with Mary Ryan, who is playing the feminine lead of the maid to Harry Mestayer's "thief."

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—It is confidently expected, at this writing, that the four victims of illness and accident, reported by dispatch in the last issue of THE DRAMATIC MIRROR, will recover, although it will be weeks before any one of those stars will appear on the firing line.

While the colony was cast in gloom because of Ford Sterling's illness, when typhoid pneumonia had carried him near death, and while Helen Holmes was struggling for life, under an attack of double pneumonia, the third and fourth shocks were added. Dorothy Gish, the beloved little actress of the Griffith-Mutual studio was cruelly injured by a speeding auto, and at first was reported to be dying. Miss Gish, Mae Marsh and Miriam Cooper had just left the Mutual studio and were crossing the Hollywood boulevard when a machine swept down upon them. Misses Marsh and Cooper leaped to safety, but little Dorothy was struck and dragged forty feet. Her left side, from hip to arm, was torn badly, while a small toe was injured and was amputated.

"Don't tell Lillian! Don't let mother know!" cried the crushed victim when friendly hands carried her from the scene. And throughout the first agonized hours Dorothy's only concern was for the effect of the accident upon her loved ones. "I am so glad it wasn't Lillian. She is so small it would have hurt her much worse," added the plucky victim when under treatment.

As Dorothy is about the size of a cute doll, this remark shed a beam of sunlight on the otherwise serious situation. But Dorothy will recover, declare the physicians, although she will remain under treatment a month and will be minus a toe. Dorothy was working on a "hoodoo" picture when the accident occurred. Director Donald Crisp was taken very ill during the production and George Siegmann was called upon to finish it. Now Dorothy is under the doctor's care for four weeks at least.

At the time of this writing Ford Sterling and Helen Holmes both are recovering, but Director J. P. McGowan is a heavy sufferer. His fall injured the pelvis bone, a very serious accident, it is reported. Mr. McGowan had ascended a telegraph pole during a scene and felt himself slipping. He cried for those underneath to stand clear and then fell. If all goes well he will be confined in the house three months at least.

But there is much sunshine in the Coast colony despite these unfortunate affairs. Three new babies are reported. Jack Livingston, of the Masterpiece, has a son at his bungalow. Edith Bostwick, wife of Director J. Farrel MacDonald, is the happy mother of a fine boy while Joe King's better half, Hazel Buckham, is happily smiling at a ten-pound girl, almost as large as the little mother herself.

Walthall With Balboa

The beloved Henry Walthall occupies new space in the local art gallery of the press at present, together with the announcement that he is receiving $1,000 a week while starring for the Balboa company. Lorimer Johnson the well-known director, is another member of the colony to join that Long Beach studio where enlargement and much construction is planned.

Max Figman has just completed a five-reel adaptation of the comedy-drama of political and newspaper life in New York entitled, "The Truth Wagon."

Mary Alden is featured in "Dorothy in the Garret," a beautiful story of the South before the war to be released under the Reliance brand. Miss Alden's popularity is increasing rapidly on the Coast as elsewhere.

Seth D. Perkins introduced himself as a lively and likeable fellow to the colony and public here by taking over the New Optic Theater, one of the original exhibition houses of the city. Mr. Perkins already has made a host of friends at the studios.

Billie Stowell, whose goat is tied to the title "Adonis," tried the animal stuff last week. The leopard in the scene at the big Selig Jungle-Zoo was a great aid. He grabbed Bill's head in his mouth and made the thing realistic down to the yell of the actor: "Take 'im off!" Those cats are so playful.

David Miles at Work

David Miles now is releasing two plays a week through Sawyer. He is starring the beautiful Linda Griffith and Charles Fleming, both former members of the Biograph. "The Girl Who Smiles" and "The Sibyl of the Films," are two recent pictures turned out by this strong producer.

Anonymous letters and knocks are contemptible things in any case, but when such attacks are made upon such a sterling and reputable fellow as Richard Willis, the whole Pacific colony protests vigorously. However, the falsehoods have made the publicity man more friends. He should fuss.

With a post office already established, Tom Ince is going to hold a municipal election at Inceville. We would like to take the long end of any proposition that we can guess who the most popular mayor in the world is going to be.

The silence of the Western Vitagraph, Glendale Kalem and Melville-Lubin studios, on news-letter day, has grown to be painful. We still have hopes of Balboa.

Blanche Sweet was guest at a surprise dinner arranged in her honor by Mary Alden, Dorothy and Lillian Gish, May Marsh and Miriam Cooper. It was a sort of farewell affair signalling Miss Sweet's transfer to the Lasky studio.

The quiet Clarence Badger, who has not been heard from publicly since he escaped to San Diego and was married, several months ago, still is silent. But Director Allen Curtis, whose Joker comedies Mr. Badger writes, declares that the riot of them all, "Christmas Preparations," has been put over by this photoplay author in rich style. William Franey and the entire company participate in this king of Badger comedies.

Another Griffith Feature

D. W. Griffith is making preparations for another feature the title and character of which will not be announced until later.

Director Francis Ford, of the Universal, is putting on a very large production of "The Campbells Are Coming," written by Grace Cunard, who prepares all of the scripts for that company. More than 1,100 people are to be used in some of the scenes. A city wall, 600 feet long and 60 feet high, will be built for the picture in addition to city interiors of pretentious character.

And now The Graphic is doing it—publishing a film department. The trenchant (very good) pen of the able Randolph Bartlett already is making its impression in that work. The Graphic is the Town Talk journal and appeals to the most intelligent classes. It is owned by Samuel Travers Clover, formerly a Chicago newspaper owner and editor. Mr. Clover has lived on the Coast many years and has edited two of the leading newspapers here. He is the livest of the live ones.

Henry Otto, of the American, entertained twelve nuns and 100 children charges at the studio a few days ago.

Raymond B. West, the boy director of Inceville, is getting entirely too saucy in that big, red car, recently acquired.

Max Figman has found it necessary to deny a report that he is to assemble a company of his own. He will continue putting out Masterpiece films here.

Ford I. Beebe has sent up a plea, in poetry, in favor of the camera man. The muse led this otherwise harmless and pleasing individual to pray that all the rains occur at night. In order to keep the activities of J. Pluvius confined to darkness, the author has arranged music for the poem. We have heard "popular music" that would stop a simoon but have hopes for Mr. Beebe and his song.

Irene Hunt is leading the local popularity contest with Myrtle Stedman and Grace Cunard close behind her.

Richard Harding Davis's "Lost House," is being filmed by W. Christy Cabanne, at the Reliance-Majestic studio. Its spectacles and thrills will be done in four reels. Lillian Gish is featured as the Kentucky heiress with F. A. Turner in the role of her uncle.

Adapting Morosco Plays

Hetty Gray Baker, photoplay editor of the Bosworth, Inc., is adapting the Oliver Morosco plays for the screen. Miss Baker has scored success consistently since putting the first Jack London book in photoplay form more than a year ago. Previously she was one of the most successful and brilliant free lances.

Don Meaney, suffering for a sniff of New York air, sends his regards to Broadway from his desk at the local Universal studio.

C. Phil Norton, who writes the "hot ones" for Exhibitor Clune has joined the ranks of the ever-growing publicity-for-all comers men.

Hot news note: "Spec" Woods, who weighed but eighteen ounces when born, now is able to drive an auto. He has purchased one.

Isn't it fierce to be roasted by your friends and acquaintances, and to be accused of ignoring them, when they don't send you a single line of news to publish, month in and month out?

The carpenters are busy again at Griffith's holdout. One hundred new dressing rooms and a two-story structure for stage carpenters are on the bill.

Universal City has a corps of mounted police which acts as day and night guardian of that suburban studio of wide extent.

A dozen good fellows drafted from the East, send regards to Editor Ed. Mock, of Motography.

W. E. WING.

MARGUERITE CLARK SEEN AGAIN

Following her first successful appearance in motion pictures, in the title role of "Wildflower," Marguerite Clark will again appear on the Famous Players-Paramount programme Dec. 14, in Mark Lee Luther's story, "The Crucible."

In this production, Marguerite Clark portrays the role of Jean Fanshaw, at first bordem and tomboy, unjustly condemned to a reformatory, but who later triumphs over the shame of her imprisonment and the sordid corruptness of her environment.

MARY FULLER
VICTOR—UNIVERSAL STAR

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

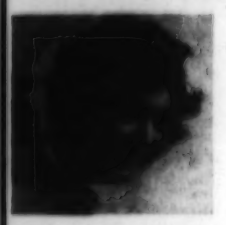
Joseph W. Smiley
PRODUCER—LEADS

William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel



A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

JESSIE STEVENS
Character Comedienne
Edison Studio New York

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

HERBERT SAUER
STAGE MANAGER
EDISON FILMS

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
A Millinery Mix-up—Nov. 18.
A Double Elopement—Dec. 2.

GOSSIP OF THE STUDIOS

DARWIN KARR.
Vitagraph Feature Star.

CARLYLE BLACKWELL, of the Favorite Players, has his own way of preparing for his photoplays. There is virtually a committee of four to discuss productions. The scenario writer prepares the script and it is then discussed by Carlyle Blackwell, William D. Taylor, his assistant, Henry Kernan, and the writer of the photoplay. The script will probably be altered and another evening spent in licking it into shape, two if necessary. The costumes and sets are then discussed and decided upon and numerous drawings made. Finally, the company is picked, types being selected, and the photoplay is read to them, after which every member of the company is furnished with a copy of the script to study.

WILLIAM A. WILLIAMS, of the Excelsior forces, took quite a chance during the filming of "In the Shadow" when he was thrown from a cliff into a river. Williams cannot swim but he relied on little Marie Boyd to be on hand with the rescue as per scenario and she turned the trick.

CONSTANCE BRINSLEY, of the Eastern scenario staff of the Universal, has recovered from her recent illness and is now back at work on her story "Charity."

AFTER HAVING PLAYED nearly every character conceivable, King Baggot recently recalled that he had never portrayed the English coster type. With this character in view, a scenario was written for him entitled "A Five Pound Note," which is now being produced.

MARY FULLER has no fear of the chilling blasts which sweep the summit of the Palisades. She proved this the other day when she stood in a rocky hollow clad in a very flimsy garment of leaves and grass, while a gale swept the crest of the Jersey heights. The incident occurred during the filming of "My Lady High and Mighty," in which Miss Fuller played the part of a primitive "cave woman." Robert Hill, garbed in the scanty clothing of a "cave man," shivered beside the Universal Star with convincing realism.

CISSY FITZ-GERALD, of the Vitagraph Players, has yielded to the importunities of the insurance agent, and Sam Spedon tells us that the famous Fitz-Gerald wink is now insured for $25,000.

HENRY OTTO, who recently joined the American Film Company forces at Santa Barbara, Cal., is enthusiastic over the choice locations for pictures around the "Flying A" studio.

WHEN GRACE CUNARD was getting ready to dress as the Scotch girl in "The Campbells Are Coming," and opened the boxes sent by the costumers, who made the clothes specially, she found stockings, two pairs of breast plates and a black jacket. The balance of the clothes had been forgotten and Grace Cunard says, "Francis Ford absolutely refused to let me go on with what was sent ——."

PHOTOPLAY FOLLOWERS will have an opportunity to see Ed. Coxen and William Garwood together in one picture in "The Legend Beautiful," a coming two-reel American picture, produced by Thomas Ricketts. By arrangement with his director Mr. Coxen was loaned for the picture for the impersonation of the Christus. Vivian Rich, Jack Richardson, Reeves Eason and Louise Lester are others seen in this picture.

LITTLE GORDON GRIFFITH, who is playing "Little Sunset" in the Bosworth four-reel production of Charles E. Van Loan's story of the same name is only seven years old, but he has been on the stage since he was fourteen months old and spoke his first stage lines at the age of three. For the past year he has been in motion pictures and will be remembered in some of the "kid" pictures of the Keystone Company.

J. W. JOHNSTON, former Lasky and Eclair star, has been engaged to appear under the direction of Oscar Eagle in the new Mutual serial, "Runaway Jane." Freeman Barnes and Chief Donald Dean will also be seen in this series.

NEWSY NOTES FROM FILMLAND

Frank Powell little knew that he was christening half a dozen societies when he suggested the name of Screen Club for New York's organization of that name. The Screen Club of San Francisco has just been organized with Sid Grauman, manager of Loew's Empress Theater, as its first president. A ball was held at the Coliseum on Nov. 28, with the following 'Frisco film men on the Committee of Arrangements: Leon Bories, Jack Partington, Tom North, Sol Pincus, J. Hudson, J. Langley, Charles Stilwell, Sol Lesser, F. H. Turner, John MacArthur, Joseph Huff, B. Michales, E. Roth, and S. Gosliner.

George Kleine's beautiful five-part subject, "The Naked Truth," featuring Lyda Borelli, broke the Kleine record last week when it played its seventieth engagement in the Chicago city limits. There are only two hundred theaters in Chicago, with a seating capacity exceeding three hundred, which makes the record remarkable when the ratio of houses "killed" by a single engagement in a given neighborhood is considered.

Among the New York houses that have booked the Kleine feature, "Julius Cæsar," are the Regent, Dyckman, Cumberland, Broadway, Photoplay Theater, and the new Claremont. In other cities the feature is booked for early showings at the Goodin, Newark; Tom Moore's houses in Washington; the Regent, Philadelphia; the Germantown, Philadelphia; the Lyric, Orange, N. J.; Shea's Hippodrome, Buffalo, and the Regent, Rochester.

A difference in opinion between the men and women members of the Los Angeles Board of Censors is said to be the reason of the withdrawal of Mrs. P. G. Hubert, who tendered her resignation to Mayor Rose. The Mayor has promised a woman to succeed her in a couple of days who, he is reported saying, would sympathize with the attitude of the men on the board.

The Motion Picture Exhibitors' Association of Minnesota is one of the livest exhibitors' organizations in the country. At the recent convention in Minneapolis the association went on record as protesting against fake war pictures, and also appointed a committee to learn why the theater proprietors are expected to pay freight charges on film to and from the exchanges instead of only one way, the latter being the practise up till two months ago.

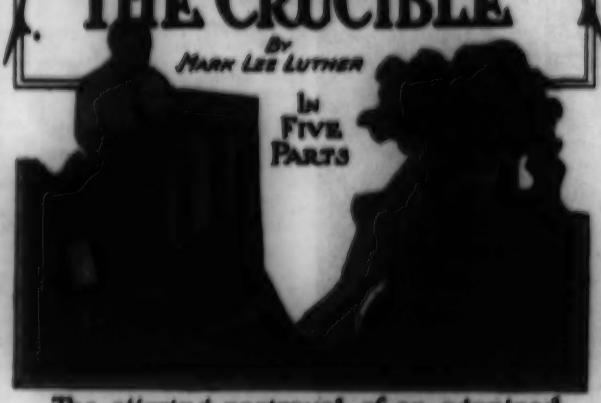
Sherman Pike, who is handling the Photo Drama Company's production of "After the Ball" with Herbert Kelcey and Effie Shannon, in New England reports that he has three copies working and finds it difficult to meet the demand for bookings. Miss Shannon being a Boston girl adds to the value of the picture in New England.

The annual ball of the Motion Picture Exhibitors' League, of Massachusetts, was held at the Boston Arena, Wednesday. Many of the New York screen celebrities journeyed up to the Hub to join the exhibitors in the affair.

Motion pictures at a cabaret were the innovation recently at Churchill's Restaurant. The pictures are shown without the lights being dimmed. Among the subjects was the Universal Animated Weekly.

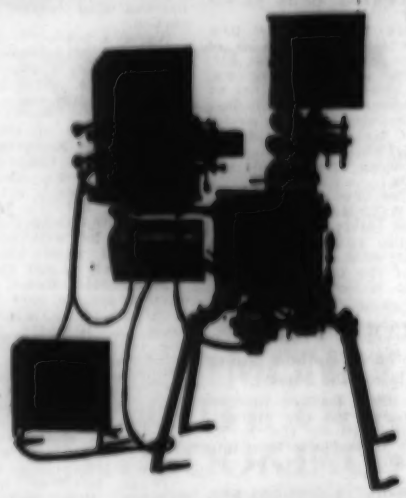
PARAMOUNT PICTURES

DANIEL FROHMAN
PRESENTS
THE FASCINATING, IRRESISTIBLE
MARGUERITE CLARK
IN
"THE CRUCIBLE"
BY
MARK LEE LUTHER
IN FIVE PARTS



The stirring portrayal of an agonized soul's triumph, through suffering, over threatening evils.
RELEASED DECEMBER 21ST.
Produced by the
FAMOUS PLAYERS FILM CO.
ADOLPH ZUKOR, President.
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices,
213-229 W. 26TH STREET, NEW YORK.

A POWER'S FOR RESULTS



WHEN YOU STOP AND THINK OF THE MANY THOUSANDS OF MOTION PICTURE PROJECTING MACHINES IN USE THROUGHOUT THIS COUNTRY AND OF THE FACT THAT THE LARGE MAJORITY OF THEM ARE OF POWER'S MANUFACTURE, YOU SHOULD BE CONVINCED THAT IT TAKES

A POWER'S FOR RESULTS

NICHOLAS POWER COMPANY
Ninety Gold Street - - - New York City

NORMA PHILLIPS,
In "Runaway June," New Mutual Serial.

AN ALL-STAR VITA BILL

Thirty-four Principals Represented in Current Bill at Vitagraph Theater

Thirty-four of the principals and one hundred and forty-two other members of the Vitagraph Stock company are represented in the new Vitagraph Theater novelty programme which opened last Sunday.

The principle novelty is a spoken drama in one act, "What the Moon Saw," written by R. Rankin Drew and presented by Sidney Drew and a company of Vitagraph players in person, including: Sidney Drew, R. Rankin Drew, Jane Morrow, Edwina Robbins, Paul Scardon and J. Herbert Frank. "What the Moon Saw" is presented at every evening performance and at the Saturday and Sunday matinees only on account of the players having to be at the studio during the day.

The feature picture part of the programme includes a four-part adaptation of Frederick Chapin's comedy play "C. O. D." arranged for the screen by Charles Brown, produced by Tefft Johnson and presented by a cast of Vitagraph comedians including Harry Davenport, Hughie Mack, Charles Brown, Eulalie Jensen, Mabel Kelly, Edwina Robbins, Jack Bulger, William Dunn, William Shea, Ethel Corcoran, Mary Anderson and Charles Edwards.

Supplementing the features are two single reel comedies: "The Athletic Family" and "A Strand of Blond Hair," and a two-part drama, "Sunshine and Shadows," a powerful story of devotion.

Complete reviews of the programme will appear in next week's MIRROR.

FINISH LINCOLN FILMS

Former Vitagraph Star Now Has Four Strong Productions Ready for the Market

E. K. Lincoln has four feature productions now being prepared for the market. The pictures were produced by the E. K. Lincoln Players at the Massachusetts studio of the company, and cover a variety of subjects.

"The Final Settlement," a four-reel production, is a tale of outdoor life, telling of the Northwest Mounted Police, and takes full advantage of the scenic opportunities of the Berkshires. Two three-reel films have been produced, "The Lost Gauntlet" and "Mid Berkshire Hills," and a single-reeler, "The Silent Messenger." The last named story deals with the activities of moonshiners, and Eddie says he succeeded in locating an actual still for the picture through visiting a jailed moonshiner.

BLANCHE SWEET FILMS

Since the first announcement that Blanche Sweet would join the Jesse Lasky forces, the plans have been changed, and it is now decided that the first Lasky appearance will be in "The Warrens of Virginia," then "The Woman," and "Sweet Kitty Bellairs."

MISS TENNANT IN "MARKED WOMAN"

The World Film Corporation will shortly release the second Owen Davis feature, "The Marked Woman." Barbara Tennant will be seen in the leading role of this story of the Boxer uprising in 1900.

CONTEST ENDS IN FOUR WEEKS

Contestants Have But Short Time Left to Get in the Race—"Observe the Rules!"

THE MIRROR-Edison Artistic Ending Contest is entering the home stretch, and contestants have but four weeks left to submit their ending to Mark Swan's photoplay, and possibly win the $50 prize, one of the four $10 awards, or the $10 given the reader selecting the most suitable title. So get busy now and send your endings, for no manuscript received after noon on Jan. 9, 1915, will be considered.

Before you even send your completion in *read the rules carefully*. Many contestants are absolutely spoiling their chances of success by neglecting to pay attention to the rules. The mistake most frequently made is that of submitting the title suggestions on the manuscript giving the ending of the story. *Your title must be on a separate sheet of paper or it will not be considered.* Then, be careful also that you do not have any sign about the manuscript that will disclose your identity. The judges are not to know the names of any of the authors of endings until the awards are made. Only a key word must be placed on the title and ending manuscript and your name and address must be put in a *sealed* envelope, on which the key word is written. There is one other rule that should be carefully observed. It is a waste of your time and that of the judges to entirely rewrite Mark Swan's scenario as it appeared in THE MIRROR of Nov. 18, and if you change any of the scenes it means that your entry cannot be considered. Just start with the story where Mark Swan dropped it and go right on to the end.

If you desire you may complete the story from the synopsis printed below, but you greatly increase your chances of success by reading carefully every scene of Mark Swan's scenario, which was published in the Nov. 18 issue of THE MIRROR. This back number may be secured by sending 10 cents to THE MIRROR office.

Here is Mark Swan's synopsis of his story:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Rafael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia therefore obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Reece and Plimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, resents keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or Thos. Edison, Inc., can compete for any of the prizes offered in this contest.

Six Prizes

$50.00. For the best completion of the photoplay story (300 feet).

$10.00. In four consolation prizes of $10 each, to second, third and fourth best completion of the photoplay story.

$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of $10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prizes for the best photoplay title;

Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

Robert E. Welsh, Editor Motion Picture Department, NEW YORK DRAMATIC MIRROR.

William Lord Wright, Editor "Photo-playwrights, Real and Near" Department, NEW YORK DRAMATIC MIRROR.

Decision of the judges will be made as soon after close of contest as practicable. The envelopes with names and addresses will not be opened until the judges have made their decisions.

Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

PURCHASED LICHTMAN STOCK

Al. Lichtman wishes a correction made of the statement that his stock in the Alco Corporation was purchased by Walter Hoff Seeley and his associates. "My stock, and that of Mr. Sievers, was purchased by Mr. John D. Dunlap, a prominent merchant," says Mr. Lichtman.

CHANGE EXCELSIOR TITLE

The Excelsior Film Company states that the title of the picture announced as the company's next release will be changed before release. The new title has not yet been decided upon. The change in title was made owing to the fact that a Broadway play of the same name is announced for early presentation.

PENROSE WILL HELP

Senator Pledges Aid to Rid Pennsylvania of Motion Picture Censorship

PHILADELPHIA (*Special*).—Senator Penrose has promised to co-operate with the Moving Picture Exhibitors' League, of Pennsylvania, in an effort to have the act providing for moving picture censorship in Pennsylvania repealed and to make possible the exhibiting of motion pictures on Sunday. He also promised aid in their efforts to have the building laws governing theaters modified and the changing of the taxation system in the industry.

A committee from the Moving Picture Exhibitors' League called upon the Senator in his Philadelphia office, last week, and laid their grievances before him.

W. Spears, of Pittsburgh, called attention to the fact that Pennsylvania is the only State in which motion pictures cannot be exhibited on Sunday, Erie being the only "open" city in the State. He also complained of the excessive fee charged by the censors, $2.50 on each original film and $2.50 on each copy made from the original.

V. B. Karrick, of the Interstate Film Company, took up this point and said that his company had paid $2,620 in such fees since the censorship law went into effect. He also complained that J. Louis Breitinger, chief censor of the State, has no knowledge of the moving picture business and should be removed from office, as there is no means of appealing any decision rendered by him.

J. H. Butner, of the Mutual Film Corporation, expressed the opinion that Philadelphia suffered under the censorship more than any other city of the State because Breitinger has his offices here.

"DAMON" ON TOUR

Six Companies Now Out with Universal Company's Big Spectacle

Six companies are now presenting the Universal Company's latest spectacular film in the manner most approved by theatrical usage. Two prints of the films are being shown in New York and Chicago, at the New York and Fine Arts theaters, with the listing as "indefinite." Four other companies are playing one and two night stands throughout the country. Company No. 1 opened at Houston, Texas, on Dec. 7; company No. 2 on the same date at Youngstown, O., then plays on the 10th at Fort Wayne, Ind.; company No. 3 plays on Dec. 7, 8, 9 at Lynchburg, W. Va., and Roanoke, Dec. 10 and 11; Bedford City, Va., on the 12th; company No. 5 opened Dec. 7 at Allentown, Pa.; played Easton, Dec. 9; South Bethlehem, Dec. 10; Pottstown, Dec. 11; and Harrisburg, Dec. 12.

All these companies are equipped with operators, publicity men and all the advantages of systematic presentation given stage attractions.

"FANTASMA" READY

Edison Releases Fantasy Featuring George Hanlon, Jr., in Lead

"Fantasma," the Edison Company's first five-reel release, will be released Dec. 10. The production of this famous stage spectacle has been made under the direction of Charles M. Seay and features George Hanlon, Jr., in the role of Pico, the clown. Others in the cast of this film adaptation of the Hanlon Brothers' success are W. T. Carleton, of the noted Carleton Opera company, William Ruge and George Shrode.

The story is a sort of fairy version of Faust and Marguerite, wherein pathos is interspersed with drollery, beauty with adventure, and mystery with romance. Trick photography and stage effects are a feature. "Fantasma" is released on the General Film Company's Special Feature Programme.

MABEL TALIAFERRO AND EDWIN CAREWE,
In B. A. Rolfe's Production, "The Three of Us."

PATHÉ

MR. EXHIBITOR, here is the fattest pot of gold you ever saw and it isn't at the foot of a rainbow either. It's

The Exploits of Elaine

the biggest and best serial yet. To be released two reels every Monday, beginning December 28th

Played by a truly remarkable cast headed by

Arnold Daly AND Pearl White

and directed by Leopold Wharton, famous as the producer of the WHARTON pictures

Written by Arthur B. Reeve, novelist and creator of the famous scientific detective character of "Craig Kennedy," in collaboration with Charles L. Goddard, the famous playwright, this great serial will bring into motion pictures all the thrills and suspense that rare scientific knowledge united with the most able literary talent can give.

THE WIDEST PUBLICITY

will be given ELAINE since the stories of the exploits will appear as released in the New York American, Boston American, Atlanta American, Chicago Examiner, San Francisco Examiner and Los Angeles Examiner, with their millions of readers, as well as in other leading papers in every city in the country.

Every one will read THE EXPLOITS OF ELAINE. Every one will want to see the pictures.

MR. EXHIBITOR, THIS WILL BE THE BIGGEST MONEY GETTER OF THE DECADE. WIRE OR WRITE OUR NEAREST EXCHANGE AT ONCE FOR BOOKINGS

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA	61 Walton St.	CINCINNATI	217 E. 5th St.
DALLAS	202 Andrews Bldg.	CLEVELAND	622 Prospect Ave., S. E.
CHICAGO	5 So. Wabash Ave.	PORTLAND	392 Burnside Ave.
MINNEAPOLIS	109 Kasota Bldg.	PHILADELPHIA	1235 Vine St.
NEW YORK	115 E. 23rd St.	NEW ORLEANS	910 Gravier St.
BOSTON	3 Tremont Row	WASHINGTON	7th & E. Sts., N. W.
LOS ANGELES	114 E. 7th St.	KANSAS CITY	928 Main St.
ST. LOUIS	3210 Locust St.	DENVER	16th & Larimer Sts.
SAN FRANCISCO	67 Turk St.	OMAHA	1312 Farnam St.
SYRACUSE	214 E. Fayette St.	SEATTLE	810 Third Ave.
PITTSBURGH	715 Liberty Ave.	SALT LAKE CITY	68 So. Main St.

ECLECTIC FILM COMPANY

110 WEST 40TH STREET, NEW YORK, N. Y.

FEATURE FILMS OF THE WEEK

"THE SCHOOL FOR SCANDAL"

Kalem Company Presents All-Star Cast in Film Version of Sheridan's Famous Play

Four-Part Kalem Adaptation of the Play by Richard B. Sheridan, made by Philip Lang. Directed by Kenean Buel for Release Dec. 21. Through the General Film Masterpiece Service.

Lady Teazle ..... Alice Joyce
Sir Peter Teazle ..... James R. Ross
Charles Surface ..... Guy Coomba
Joseph Surface ..... Jere Austin
Lady Sneerwell ..... Mary Ross
Maria ..... Irene Boyle
Sir Oliver Surface ..... James Cooper
Rowley ..... William Burgess

"The School for Scandal" under the pen of an adapter loses much of its satire when transferred to the picture screen, leaving it a very acceptable drama of four-reel length. The shafts of Sheridan's wit were directed at the custom of an entire social circle to meet in drawing rooms and to magnify and distort the commonest occurrences into slander about the various people of their set and about anybody else concerning whom they could rake up a possible bit of gossip. Placed on the screen the benefits of the witty dialogue are lost, though the play became real serious drama, entirely entertaining.

The Kalem Company deserves praise for a sincere effort to stage the atmosphere of old England. The wigged and satin clothed figures, with manners that suggest their characters, were a realistic reproduction of a group of people that might have lived in those times. To give them life once more Kalem has thrown its best actors into the gap. The names of Alice Joyce, Guy Coomba, Irene Boyle, Jere Austin and others need no identification either in print or in their parts. To one who knows them in other productions they will not fail to make themselves recognized in these roles that have been the delight of the best actors and actresses that the theatrical profession has had in the last hundred years.

The play has been extant more than that length of time, and every now and then some one else essays to do it a little better, or perhaps with a little different meaning, than has been done before. The artillery of a big name has been sufficient to cover an almost infinite number of petty charges covering ground that the initial victorious assault had gained. F.

"THE PASSING OF TWO-GUN HICKS"

A Two-Part Broncho "Western," Produced by William S. Hart from the Scenario by C. Gardner Sullivan and Thomas H. Ince. Released Dec. 23.

Two-Gun Hicks ..... William S. Hart
Jim Jenks, the drunkard ..... Arthur Mackley
Mag, his wife ..... Leona Hutton
Red Ike ..... M. Willis
Hayes, the gambler ..... J. Barney Sherry

Readers may remember that we have praised New York motion western settings to even mount the heights of appreciative description. It may seem somewhat trite therefore to insist once more that the producers have "hit off" the Western towns as they really were and as a few almost deserted towns still testify, with entire success, and to add that in addition to the scenery it is photographed in the best manner possible.

It is not with the setting, however, that the play commands the strictest attention. The plot is simple—extremely so: A two-gun man arrives in town and immediately puts the bad man to rout. Of the dance hall girls he will have nothing. A "decent" woman, who happens to be the wife of a drunkard catches his eye. He insists upon forcing his company upon her, but leaves when she calls him a coward. The husband, the dupe of the town gambler, is persuaded to threaten Hicks with death if he does not leave by the next afternoon. The latter, a very capable individual, naturally smiles at the threat, but that night the wife comes to his room and begs him to leave. Realizing that she loves the drunkard he consents to depart, which he does the following afternoon after thoroughly cowing the intending killer.

William Hart, is, to use a common phrase, "the whole thing." He makes of the bad man an excessively self-confident, entirely devoid-of-feeling sort of person whose own particular desires are at all times paramount. Love which is supposed to thaw that cold reserve somewhat still finds him a comparatively austere being. One becomes so interested in watching this one figure, so forgetful of aught but the reality of the part that he portrays, that he drags you and the play with him with startling success, and this is no disparagement of the rest of the cast, for they did better than usual. F.

"TH MYSTERY OF THE SEA VIEW HOTEL"

Two-Part Victor-Universal Production. Written, Staged and Acted by Ben Wilson. Released Dec. 3.

The name of the hotel in this case is similar to the names many of the country hotels bear, such as the Oaks, where the tallest tree around is probably the sand grass. There were none but interiors anyhow, for the offering concerned itself not with the scenic possibilities, but with an absorbing mystery well established and well worked out. That its mystery was complete, even though all the threads had been presented to the audience, that there was a tantamount excitement in the last reel, and that it kept fully within the requirements of good detective films is perhaps the best that can be said for it, with the exception of the work of Ben Wilson himself. His familiar features trained for detective mysteries peer once more in inscrutable yet likable fashion out upon the space beyond the audience where, from results, the answer is written. The material which has been given for him to work on is the case of a stolen necklace. A cigar butt and a handkerchief, not belonging to the occupant of the room, perfumed with a peculiar odor, are his only clue. He manages to smell most of the guests' handkerchiefs, only in one case having any success. Realising that he is on their trail, a draped figure presents itself and warns him by note to desist. An attempt is even made on his life. Finally, after another visit by the figure he pretends to leave, but returns disguised with a companion, who wears a false necklace. The trap works and he traps the thief, who, however, is found to be a kleptomaniac. There are a few threads presented during the course of the action which the final denouement fails to clear up. F.

"FANTASMA" ON SCREEN

Hanlon Brothers' Extravaganza Edison's First Five Reel Production

A Five-Part Edison Release for Dec. 19. After the Spectacle of the Same Name. Produced by Charles M. Seay.

Prince Arthur ..... Edwin Clark
Princess Lena ..... Marie La Manna
Ramallel, the evil one ..... William S. Carlton
Hagreth, Sinda, his imps ..... William Bogo, George Schrode
Fantasma, queen of good and light ..... Grace Goodall
Pico ..... George Hanlon, Jr.
The Goat ..... William Fables
The Princess's Father ..... Richard Neill
The Princess's Mother ..... Mathilda Baring

It is most imperative for a full realization of all these fairy wonders that you be a child, and sit tightly clasping the arms of your chair in juvenile enjoyment. Then and then only will the magic import of the vanishing figures—the beauty of the spectacles and the comedy appeal to you most and appear to your unspoiled imagination as about the best thing in fairy tales you ever saw; five reels of continuous spectacle and drollery.

As a matter of record, George Hanlon, Jr., nephew of the Hanlon Bros., after his stage success, decided to put the play into pictures, which he did with himself once more in the role of the clown, and assisted by one of Edison's best directors who recently contributed to periodical literature a dissertation on "exterior locations." He evidently had kept a few "up his sleeve," however, for he treats us to some of the clearest and prettiest exteriors of their kind in those scenes where the prince and princess wander about the marble pergolas and well trimmed gardens, that it has ever been our privilege to see.

The story, which is a curious mixture of "Faust" and the descent of Aneas into the lower regions, the latter in this case being into the realms of Neptune, where mythology may find itself somewhat rebuked by discovering our satanic friend in full possession of the waters as well, tells simply of the love of a prince for a beautiful princess. Satan leaves his furnace abode and emerges into the sphere. Some fairies he put to flight inform the Queen Fantasma, who determines to help the prince, who has been cast into a spell by the evil one, and from whom his beautiful princess has been stolen. To accomplish this she creates Pico, who with the prince and their companion the goat set out in pursuit of the demon.

Mr. Hanlon retains his pristine reverence of stage matters and treats screen patrons to a very full line of every conceivable manner of acrobatic and clownish standby. Disappearing chairs and viands, movement of inanimate objects and a myriad of mysterious vanishings and appearance on the part of both supernatural parties call forth a maximum of credulity. Yet it is exactly what Hans Andersen used to tell us, and we don't know of anyone who does it better than Mr. Hanlon. The cotton brick and soft rubber club were not invented in his day; however, he uses a slapstick.

The spectacles included circumspect introductions into fairy dells and fairy lands, the fiery abode below, the fairy float on land and later on sea, and for almost a whole reel a very realistic visit to the bottom of the sea with the fish swimming about.

There is nothing very dainty about Mr. Hanlon's fairies, although Mr. Seay treats them with a little more spiritual respect. Neither are the devils and the imps and the continuously tumbling and twisting gnomes at all ferocious. They are hard working actresses and actors whose supernatural qualifications are frequently rudely questioned by the producer in his incessant demand for broad humor; acting such as we think of it, was not much in demand. Marie La Manna looked a delicious bit of femininity—a fragile toy—in the part of the princess. Edwin Clark was equally prepossessing as the prince. William S. Carlton of operatic fame was the Mephisto and Grace Goodall a really charming fairy queen. The hard work of the production devolved upon George Hanlon, Jr., and William Fables as the clown and goat. Although it is only fair to mention the hard-working tumblers. It is quite possible to anticipate a good future for this film. F.

ETHEL GRAY TERRY AND WILLIAM FARNUM.
"Awaiting the End."—From the Famous Players' "The Sign of the Cross."

COMING TWO REELERS

"IN JUNGLE WILDS"

A Two-Part 101 Bison-Universal Animal Feature Produced by Henry McRae for Release Jan. 2.

Von Baer, hunter ..... Sherman Bainbridge
The Animal Trapper ..... William Clifford
The Girl ..... Marie Wolcamp

Folks who have no zoo they may visit at the end of the trolley line any Sunday afternoon in the year will be delighted with this offering which brings the full force of Universal City wild animals very much before the camera. Lions, and their cubs, tigers, leopards, bears, monkeys, chimpansees, and we must confess, a few rarer species, were driven across the field of the lens with apparently no especial concern for either the safety of the cast or the operator. There were no bars to hinder, as most of the scenes were taken in a very real appearing jungle in contrast to which the few interiors used became most marked. The animals performed much better than they usually do, in such cases, and gave the film the true flavor of the jungle and veldt, with a satisfactory replacement of "densest Africa" by "most beautiful California."

The story presents the facts in the wooing of the girl of the veldt and her being won by the young trapper in place of the veteran ivory hunter, an elderly man to whom she was betrothed by her parents. A little child born to them lends added possibilities where the infant may be saved from the rapacious dangers of the many wild animals that infested almost every scene. Later a bit of jealousy on the part of the husband causes her to leave because of his unjust suspicions, and he and the hunter, with whom he becomes reconciled before the end of the film, rescue her from another nasty predicament with wild beasts.

The picture is in reality a scenario built to show off the wild animals but so cleverly constructed that it seems to fit about the domestic struggle of the home-making pair and their child. The cast throw themselves vigorously into their parts. F.

"UNREST"

Two-Part Psychological Drama Written by W. E. Wing for the Selig Polyscope Company.

The Girl ..... Bessie Eyton
The Man ..... Thomas Santschi

Any screen author who can introduce a love story in as original and interesting a fashion as this has an excellent offering to his credit. Mr. Wing does so by creating an atavistic soul (he explains all this most carefully lest it be not fully comprehended) which, though born of well-to-do parents, delights in the rough companionship of the toughest saloons. His soul lives in a past age, and the problem, as the author has one of his characters put it, is to bring it up to date.

Mr. Santschi fits into the character so well that one might almost suspect the scenario of being built to suit his finest qualities. It brings out the virile part in his make-up. Miss Eyton as the girl who is to work the transformation is particularly winning. She makes a clever foil in this part, being the embodiment of femininity up-to-date with the efficiency that is able to overcome the cruder mind of the man.

Love, it seems, is the matter with the man, for after his meeting with the girl, a preconceived plan, his nature gradually quiets itself, until after inward wrestlings, he finally comes to find happiness and apparently an entire conciliation with things as they are, in his accepted love. Mr. Wing has given us a higher class drama, entirely devoid of a seeking after the sensational. F.

"THE SEATS OF THE MIGHTY"

Adaptation of a Novel by Sir Gilbert Parker. Produced in Seven Reels by the Colonial Motion Picture Corporation Under the Direction of T. Hayes Hunter. Released by the World Film Corporation.

Monsieur Deltaire ..... Lionel Barrymore
Monsieur Duvarney ..... A. P. Jackson
Jute Duvarney ..... Clinton Preston
Alixe Duvarney ..... Millicent Evans
Captain Robert Moray ..... Glen White
Mathilde ..... Lois Meredith
Yoban ..... Jack Hoskins
Pigot ..... Harold Hartsell
Vendrigal ..... William Cavanaugh
Gabord ..... N. J. Thompson
Labrouke ..... Charles Graham
Jamond, the dancer ..... Madame Landuska
La Pompadour ..... Grace Leigh
Madame Du Barry ..... Marjorie Bonner
Sir John Godrig ..... John Wade
King Louis of France ..... Thomas Jefferson
General Wolfe ..... Arthur Morrison

It is too bad that this ambitious production received an inauspicious introduction to New York audiences at the Casino Theater. The scenes thrown on the screen were disappointing and few will bother to consider where the blame rests for blurred photography, an annoying flicker, a general lack of declativeness in the outlines of the figures and hazy backgrounds. No doubt inexpert projection was responsible for the lack of qualities that are almost taken as a matter of course in modern feature photoplays, heralded with the confidence indicated in advance announcements of "The Seats of the Mighty." Perhaps, too, the Monday afternoon showing was more unsatisfactory than those which followed. At any rate, it would be manifestly unfair to estimate the photographic value of a film so fatally handicapped.

Based on Sir Gilbert Parker's novel, "The Seats of the Mighty" is a romantic costume drama of the period of Louis XV. of France, whose palace, frequented by Du Barry and La Pompadour, is the scene of the preliminary action. Here, as throughout the picture, for that matter, interiors predominate and they are marked by rich furnishings that go far toward creating the requisite illusion of courtly spaciousness, wealth and dignity. On this score and on that of the costumes adorning the principals and the numerous court attendants, Director Hunter must be complimented. Many of his scenes possess the splendor and the glitter sometimes realised

in the output of a European company treating a subject of this description, but rare in the product of American studios. Clearly presented on the screen the artistic value of the picturesque court assemblages would be greatly advanced and the acting, too, would assume a new significance. When an actor's face is clouded in semi-darkness it is not easy to detect varying expressions.

But in spite of a disadvantage for which they were in no way to blame, several of the players, notably Lionel Barrymore as Monsieur Doltaire, gave effective portrayals. Doltaire, it may be remembered, is the crafty schemer in Sir Gilbert Parker's romance. The friend of La Pompadour, whose only dangerous rival for the favor of the king is Du Barry, Doltaire occupies a footstool before "the seats of the mighty," so to speak, and if there is any especially ticklish piece of villainy to be performed he is the man. Mr. Barrymore invests this character with a courtier's graces of manner and bearing and does the most despicable things behind the mask of a suave smile. Swift changes of expression, giving occasional peeps at the true motives of the man, are cleverly utilized by Mr. Barrymore in a characterisation that is pleasantly unlike that of the conventional trouble-maker in romantic melodrama.

Probably second in interest to the playing of Mr. Barrymore will be that of Millicent Evans as Alixe Duvarney, the intrepid heroine of the story, who braves numberless dangers to save the life of her sweetheart, Captain Moray, when he is held a prisoner in Quebec. The strongest dramatic passages in the picture are those revealing Alixe's efforts to succor Moray without paying the price demanded by Doltaire—the price being her love. Suspense increases as the plot narrows down to a battle of wits between the girl and the courtier. At one time Alixe dons an officer's uniform and visits her lover in a dungeon; at another she impersonates a dancer and performs before a roomful of drunken soldiers that they may be diverted from their plan to kill Moray, and again she struggles helplessly in the arms of the passion-crazed Doltaire. Altogether, Miss Evans plays a very conspicuous part in the picturisation of a story that need not be summarized at this late day. The plot development is readily followed; but some of the earlier reels are a trifle lacking in dramatic force.

Most pretentious of the exterior scenes are those showing the English army scaling the heights before the Plains of Abraham and the subsequent battle for the possession of Quebec. Properly presented this part of the film no doubt would be quite effective. Primarily, however, it is a lavishly costumed, carefully staged and intelligently acted drama of court life in a highly artificial period. D.

"THE KING AND THE MAN"

Two-Part Victor Drama in the Terence O'Rourke Series. Released Dec. 21.

Terence O'Rourke ..... J. Warren Kerrigan
Princess Sophia ..... Edna Maison

J. Warren Kerrigan is required to play two characters in this romantic drama, those of the king and the man, who are brought face to face in cleverly continued double exposure scenes. While included in a series, the story presented here seems to be detached from what has gone before, and the ending is conclusive. Altogether, it is a very satisfactory film with a pleasant atmosphere of romance met in a mythical province of Europe.

Terence goes to Zeba on some adventurous mission, and is the timely rescuer of Princess Sophia, who is waylaid by bandits when hastening to warn the king of his intended assassination. The king is in love with Princess Sophia, but cannot marry her because of his royal station. Terence continues to take a hand in the affairs of state by impersonating his majesty when the revolutionists demand that the throne be vacated. The impostor's bluff passes satisfactorily, but the king returns to tell his subjects that the kingdom is of small consequence in comparison to his love for Sophia, so the monarch abdicates and leaves Zeba with the pretty princess for a companion. Mr. Kerrigan is thoroughly at home in heroic roles of this description, and Edna Maison makes a winsome princess. D.

"THE MAYOR'S SECRETARY"

A Two-Part Political Drama Made by the Kalem Company Featuring Alice Joyce. Written by J. L. Woodruff and Directed by Kenan Buel. For Release Dec. 21.

The Mayor ..... Jere Austin
His Secretary ..... Alice Joyce
The Boss ..... James B. Ross
Mrs. Bliss, of the Women's League, Mary Ross

The awakened political and social activity of women finds its expression in this feature production. With the new regime in office the women's league uses its influence to have one of its members appointed secretary to the new mayor. The political boss regards her merely as a spy. She and the mayor fall gradually in love so that what she does to overhear his conversations through a secret compartment may be regarded merely in the nature of love's precautions. The boss carries her away in his auto and imprisons her. She escapes in time to overhear his conversation with the mayor and to prevent the latter being tricked by the boss.

The cast is well known and acquits itself well. Settings and all are typical of an American municipality. F.

"THE BEST MAN"

Two-Part Edison. Picture Produced by Charles J. Brabin. For Release Dec. 11.

George Hayne, prospective bridegroom ..... } Marc McDermott
Cyril Gordon, secret service agent ..... }
Cecelia Jefferson ..... Gertrude McCoy
Mrs. Jefferson ..... Mrs. William Bechtel

This is, according to personal conviction, an adventurous romance, a melodramatic adventure or a romantic melodrama. Its classification is, however, but "a name for the baby" whose kicking propensities and other qualities will remain the same no matter what its appellation. Suffice to say, in its complete admixture of daring adventure and fortuitous romance, it serves to provide some excellent entertainment.

An atmosphere of bigness due to the "catching" power of two characters played by one man, coupled with the devil-may-care spirit of one who weds a girl on the spur of the moment, is attributable to the interpretation by Marc McDermott of the very satisfactory story by the author. It calls forth a sense of chivalry and decency in the scenes that are laid about the wedding and stimulates the senses with its vigorous counter-play of action. It is most clearly presented, despite the possible mix-up of the two parts that Marc McDermott takes. It is, however, above all else, a distinct triumph for that able actor.

The plot reminds strongly of the well molded European dramas, but constructed according to American railroad practises and secret service probabilities. It shows the girl, threatened by something akin to foreclosure against her mother, waiting at the altar, as sacrifice to the man she has not seen in years. The secret service agent, who has been told to get from a gang a code that they have stolen, hurries up to the church and, out of supreme devotion to the mission on which he was sent, marries the girl, mistaken for the real bridegroom, who was delayed; the pursuers are at least thwarted until such time as he shall leave with his bride. They follow him on the train, whence he eludes them. Finally he manages to deliver safely the code, and his confession of the truth brings forth her surmise that she is glad she married the best man.

There are, besides the elements which the story superficially suggests, many scenes of great power, particularly those where the girl awakens to the fact that she has married a stranger, disguised. F.

"WAS HIS DECISION RIGHT?"

A Two-Part Lubin Feature Produced by Joseph Smiley from the Scenario by H. Clyde Flanders. Released Nov. 26.

Nancy Alcott, the derelict ..... Lillie Leslie
David Slocum, the minister, Joseph W. Smiley
Jason Tyler, his wild nephew .. William Cohill
Lily Waldon, the invalid ..... Justina Huff
Penrose, the moral monster ..... John Smiley
Lily's Nurse ..... Adele B. George
The Minister's Butler ..... William Carr

Emphasizing, with punctuation, the fact that the author is not sure it was all for the best, and putting it squarely up to his audience, will grasp the attention a little more firmly, and reinforced by the same question, inserted as a rather original ending, even the most lethargic will probably be roused.

Economic conditions are shown to be the cause of the girl's ruination. Before she reforms she is seen by the minister who later is left as the guardian of his wild nephew. The two young people meet, and their love is undoubtedly sincere. Joseph Smiley takes the part of the man-of-God who shall decide whether to allow or forbid the match. Perhaps his conclusion was slightly influenced by the status of this particular case, at any rate his decision was what everyone hoped it would be, and our fervent wish is that there shall be no ghosts in the future to disturb her peace of mind and destroy his belief in her quondam purity. But that, of course, falls into another screen classification.

Even the minor parts are capably handled and it needs no advertisement that so well known a cast will have acquitted themselves with entire satisfaction. Perhaps the drama was a bit sobering; at any rate no possible fault could be found with the way the interiors appeared. Perhaps the question may have been propounded before; at any rate it dared us to think. F.

A Temperamental Whiffles (Pathe-Relectic).—The average American temperament is much quieter than that of our European cousin, which may account for the greater exaggeration in acting that mounts at times to frenzy, which we find in the foreign films, and whose almost maniacal carrrings-on in times of plot excitement probably all the average European with extreme mirthful appreciation. Another surety in European comedies is the presence of a real plot; they are too imbued with the idea of method to hazard any offering—even an innocuous comedy—without a definite vehicle conforming to the traditions in the case. Whiffles—he of the above-described manner of acting—is the husband, and two reels of fun are principally at the expense of his mother-in-law, big and fat and of a very domineering temperament. She interferes seriously with his work as composer, and a divorce is granted. He marries again, and his new father-in-law, on vacation meets and marries the composer's divorced wife. One can easily imagine the homecoming. They settle it in the European way, by the payment of a certain sum of money, and apparently all are content. The offering is in reality an amplification of a one-reel comedy of similar cast and construction, and as such lends itself to more ample and detailed treatment by the producers. F.

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BOSTON HAS THE FEVER

An Exhibitors' Ball and New Theaters Among the Week's Film News

BOSTON (*Special*).—Boston has had quite a surfeit of motion pictures and all that appertains thereto during the last few days. On Wednesday evening the admirers of motion picture players to the number of more than ten thousand struggled to get into the Arena, where the ball of the Motion Picture Exhibitors' League of Massachusetts was held, with the grand march led by Governor Walsh and Mary Pickford. At eight o'clock the sale of tickets was stopped and thousands gathered outside the hall to watch the favorite actresses of the "screen" descend from their cars.

Last week the Park Theater, on which it is said that $100,000 has been spent, opened its doors for the first time as a motion picture house. This theater is owned by Miss Lotta Crabtree, and it is significant as showing the trend of present-day amusements that she allowed her house to become a home for motion pictures after it had been successfully conducted as a legitimate theater for thirty-five years. An orchestra of goodly size under Charles Frank, and an organ on which much money has been expended, furnish the music. The new Park is modeled after the Strand Theater in New York. The opening attraction was "The Rose of the Rancho."

The Franklin Park Theater, with vaudeville and feature photoplays, is the latest addition to Boston's motion picture houses, and is located on Columbia Road, directly opposite the entrance to the beautiful Franklin Park, of which all Bostonians are proud. It is in one of the best residential sections of the city and is accessible from all points, as several lines of cars pass the doors. The building is of the most modern fireproof construction throughout, and the owners are credited with having invested nearly a quarter of a million in the enterprise. The interior decorations are of a soft Colonial gray and gold with panellings of tapestry rose, the ceiling being in ivory white and gold. The main entrance has a tower that rises 150 feet, and when illuminated at night can be seen for miles around. The seating capacity is 2,000.

Of course, there is an expensive organ, as no manager in Boston would dare at present to open a new picture house without an organ. Patrons of the pictures here demand organ music as a part of their entertainment. The stage is so large that pretentious productions can be given. At the opening to-night Mary Pickford in "Behind the Scenes" in the Paramount films will be the attraction.

Rex Beach's story of "The Spoilers," which has been at the Boston Theater, has moved uptown to the National, and at the Boston the Belgian battlefield pictures are to be exhibited for the first time here.

J. B. CLAPP.

"SIGN OF THE CROSS"

Will Release Famous Players' Production in Time for Christmas

The Famous Players have decided to change the release date of the spectacular film version of Wilson Barrett's drama, "The Sign of the Cross," originally scheduled for release in February, to Dec. 21. The change was made because of the peculiar appropriateness of the subject as a pre-Christmas release.

The Famous Players' impressive production of this sublime drama has created considerable notice throughout England, where it was released during the Summer in order to fill booking dates secured as early in advance of the production as last February.

The English trade press was unstinted in its praise of the production, in which William Farnum plays the leading role.

NEWSY NOTES

Fire, which started in a roll of film, burned out a floor of the Forty-fifth Street Exchange in New York, where so many of the Feature Film Companies are housed. It is said that the flames, which started in the premises of the European and American Film Company, consumed $60,000 worth of film as well.

Thomas Saxe, the Milwaukee film man, recently came to New York to protest against the increased cost of films. After conferences with the heads of the Famous Players and other organizations, Mr. Saxe returned to Milwaukee and said, in an interview in the *Journal*, of that city: "The day of the cheap motion picture theater is over, but the possibilities of the high-class film are just beginning to be realized. I am convinced that the changing conditions in film production and cost are justified by the demands of the theater-going public."

Bosworth's feature "The Country Mouse" has had a most successful week at the Zeigfeld Theater, Chicago, with "Traitors" a one-reel Smalley completing the programme.

At the request of many exhibitors the Famous Players Film Company has resumed the publication of the special lobby bulletins which were sent in advance of this company's releases last year. Beginning with the release of "The Conspiracy" exhibitors can again obtain these bulletins by sending a request to the Famous Players or at their local exchanges.

The World Film Corporation has opened a new office in St. Louis at 3626 Olive Street. R. L. White is in charge.

The Tennessee Industrial Film Company, of Knoxville, Tenn., was recently incorporated with a capital of $12,000, and is now manufacturing industrial, commercial, and educational films. Robert M. Shaw is the president and general manager.

Bosworth, Inc., of Los Angeles, through Carl H. Pierce, gave a luncheon for film men at the Touraine, Nov. 13. Daniel Frohman was the guest of honor. W. E. Greene, of the Park Theater, and Hiram Abrams, of the Famous Players Company, also spoke.

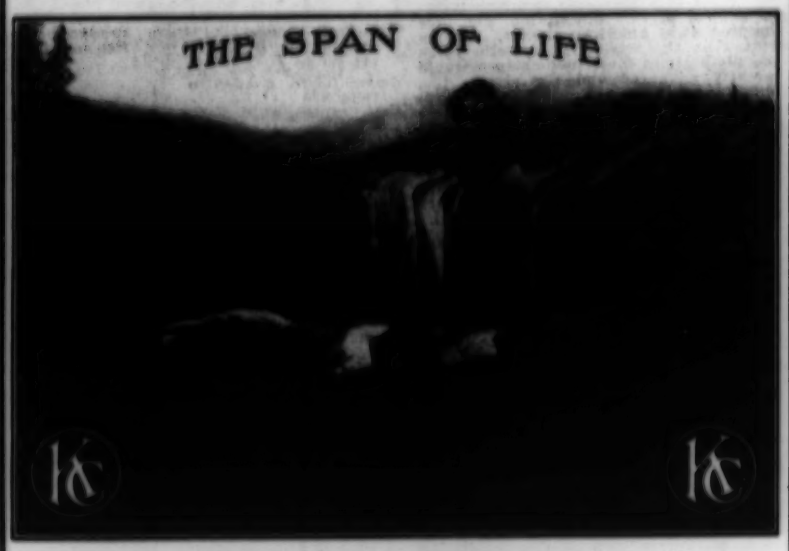
S. L. Rothapfel, manager of the Strand Theater, New York, has been presented with a silver loving cup by David Belasco and Jesse L. Lasky as a token of their appreciation of the artistic manner in which he conducted the initial presentation of "The Rose of the Rancho." The picture proved one of the best drawing cards of the season at the Strand last week.

MONTGOMERY LEAVES COMPANY

LOS ANGELES (*Special*). — Frank Montgomery and Mona Darkfeather have severed their connections with the feature company which bore their name, and are now taking a vacation preparatory to announcing other engagements. No reason has been given for the change.

A HANDY SLIDE IDEA

The Novelty Slide Company is supplying free to exhibitors samples of the new Novelty typewriter slide. These announcements are meeting with favor, because, while they are very rapidly made, the type matter appears very large and clean, and can be read from any part of the house.



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Dec. 11
Richard Ridgely
"The Girl of the Open Road"
Dec. 1
Charles H. France
"Buster Brown Causes a Commotion"
Dec. 7
John H. Collins
"On Christmas Eve"
Dec. 14
Langdon West
"The Temple of Moloch"
NOV. 28
Charles "Doc" Ranson
"A Matter of High Explosives"
Dec. 9

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REVIEWS OF LICENSED FILMS

The Man That Might Have Been (Vitagraph, Dec. 7).—Based on a magazine story by Rupert Hughes, this picture presents a pathetic situation—that of a man whose life is spent in dreams of a son who died in infancy. Robbed of his wife and child the poor shoe clerk occupies the lonely evenings by imagining a successful career for his son Eric, "the man that might have been." Having followed the creation of his imagination from the cradle to the Presidency of the United States, the aged clerk falls asleep in his easy-chair never to awake. If anything, the pathos of the story is made a bit too obvious. William Humphrey, who directed the picture and also plays the clerk, draws a very obsequious, self-effacing character. Leah Baird appears as the dream-wife, Lee Delaney as the mature Eric, and Anders Randolph presents the owner of the store in which the clerk is employed. The film is very well photographed with many dissolves and light effects. D.

Buster Brown Causes a Commotion (Edison, Dec. 7).—"Buster Brown," the photo-play offspring of the Outcault cartoons, makes effective use of a sneezing powder in this half-reel subject, directed by Charles France. Later he snaps a picture of his uncle making love to the house-maid on a park bench, and after a rather violent encounter with said uncle, he tumbles out of bed and wakes up to find it all a dream. Norris Millington and Helen Millington play the parts of the two children. This comedy is on a reel with Crystals. D.

In Quest of a Story (Biograph, Dec. 8).—Granting a few unlikely premises at the bottom of this drama, the structure above them makes an interesting picture. A woman magazine writer in search of a story visits the tenement home of a little blind girl, and later disguising herself in old clothes, impersonates a beggar seated on a park bench. Here she is met by a newspaper Sunday feature writer, also in quest of copy. She tells him that she is the mother of the blind child, and gives him the tenement address. Through the newspaper man, an eye specialist is induced to restore the girl's sight and at the hospital, after the operation, the two story hunters meet, and with very few preliminaries acknowledge a mutual affection. The acting is natural, with Gretchen Hartman and William Jefferson as the writers, and Yolanda Blanco as the blind girl. D.

Sophie's Fatal Wedding (Essanay, Dec. 8).—Slippery Slim (Victor Potel) receives an invitation to the wedding of Mustang Pete (Harry Todd), and Sophie (Margaret Joslin). His first impulse is to commit suicide; but when he misses the mark, his head, he changes his plan and, instead of killing himself, decides to prevent the wedding by waylaying the minister. A bandit becomes his ally in keeping the minister at a safe distance from the house, and Slippery Slim frightens off the justice of the peace by placing a small-pox placard on the door. There is no wedding, and the guests depart burdened with their gifts. Most of the humor in the picture is due to the acting of the three principal players and the clever handling of the scenes showing the guests waiting for the wedding which never takes place. F.

The Vanishing of Olive (Edison, Dec. 15).—A first-rate dramatic climax marks the conclusion of the fourth picture in the series called "Olive's Opportunities," written by Mrs. Wilson Woodrow and directed by Richard Ridgely, with Mabel Trunnelle in the part of Olive. Early scenes show Olive's debut as a violinist at the home of Madame Forrest, and the manner in which the confederates, Rogers, the butler, and Drew Martin carry her off to an opium den, where she is held captive. The climax finds the Chinaman plunging a dirk through the curtains of a bunk in which Olive is sleeping. But in the same bunk, unknown to the Chinaman, lies his daughter, Yit Sing. Her life is sacrificed and Olive is saved by Vance and the police. The film is carefully staged and well acted with T. Tamamoto as the Chinaman, Beatrice Learn as his daughter, and Edward Earle as Vance. D.

On Christmas Eve (Edison, Dec. 16).—Once more we are obliged to pour out the urn of salty approval upon a heart-interest tale that is built about a Christmas Eve. Many a throat should contract and handkerchief fill with tears at the showing of this picture. And when it ends with a "bless you my children" and a supreme smile the moved spectator should sit up radiantly once more, the better for his little spell of lachrymose sympathy with the old man who was being turned out of the house by his son's wife. So out he goes into the cruel world where he manages to save up money enough to buy them all Christmas presents. His son's business has meanwhile been progressing but poorly, but the selfish wife refuses to sell her necklace. Then made up as Santa Claus, the old man steals into the house and leaves a present for each, which so softens the heart of the wife that she forgives, welcomes the old man back into the house and slips her necklace from around her neck. Mark Swan wrote it, and John Collins staged it. F.

Crystals (Edison, Dec. 7).—A kitchen chemist, apparently, could make these effects which are shown in their microscopic beauty. Many substances dissolved in water or other fluid are seen crystalizing out at the solution point, the formation being determined by the substance and its solvent. The shapes are many of them extremely weird, and besides being a rather interesting addition to the educational films, should commend itself to scientists as a subject for study. Split with one of the Buster Brown series. F.

A Believer in Dreams (Lubin, Dec. 4).—It does not hold true that you must believe in dreams to believe in this one-reel drama by George Terwilliger, nor is the opposite necessary either. Mr. Terwilliger has an excellent cast to back him, composed of Ormi Hawley, Edward Piel, and Richard Morris. Reset by a young lover and a singer of great renown, the girl follows a dream which she interprets, and consents to the suit of the singer. At the altar a horrible suspicion seizes her and she faints, interpreting the rest of the dream which proves the falseness of the man she was about to marry. Accordingly she rings up the other man, and has him come around at once and be married. L. B. Carleton produced the script with praiseworthy effort, but the subject is hardly one that will grasp the imagination forcibly. F.

The Methods of Margaret (Vitagraph, Dec. 4).—The plot concerns a slight "tiff" between husband and wife and uses that old-time stand-by, jealousy, to bring the husband to his domestic senses. Lillian Walker makes an old-fashioned kind of a wife, who objects to her husband's use of female help at the office, and hires male servants for home use, including a secretary, against whom her husband takes especial umbrage. He compromises by offering to exchange secretaries, but the girl refuses to be traded. This part, played by Lillian Burns, is next to that of the prepossessing Miss Walker, the best in the film. It is presented in impeccable style, as such light entertainments go. F.

Which Ham is Schnappsmeier's (Selig, Dec. 4).—Two hams that are rapidly passed from character to character with the emphasis on their rough-and-tumble pursuit of one another, leave the audience rather in doubt, and we suspect, rather indifferent, as to the ownership of either one. Finally the policeman takes the offender to court, where the judge and jury and attendants, etc., go to sleep, while the lawyer for the defense is arguing some weighty point. Then Schnappsmeier steals both hams and leaves. It is split with Love's Acid Test. F.

Love's Acid Test (Selig, Dec. 4).—The film shows a drug store clerk so engrossed in a letter from his love that he puts nitric acid in the prescription by mistake. Then he hurries to overtake the boy with the deadly dose and manages to upset a few people on the way. He arrives in time to prevent the fatal dose, and is so relieved that he pays the insistent landlord his overdue rent. The offering is linked to Which Ham is Schnappsmeier's? F.

Pathe News, No. 79 (Nov. 21).—Texas making a gala occasion of presenting a silver service to the battleship named after the State; Garrison, War Secretary, and Scott, new commanding general, shaking hands; Directum I. working for harness records; the Tennessee and her captain; Houston celebrating the completion of a channel permitting deeper tonnage to pass in from the Gulf; some very interesting views of the Los Angeles-to-Phoenix auto race of seven hundred miles through the heart of the rough desert; pictures of Lord Roberts taken recently; Belgian refugees; English Indian troops encamped in France waiting to go to the front; and the detained soldiers living on the neutral bounty of Holland. The series is well taken. F.

NEW THEATERS

The Harrodsburg Amusement Company, Harrodsburg, Ky., and the Colonial Moving Picture Show Company, of the same city, have consolidated. The Colonial and the Opera House will be run under one management in the future. Messrs. E. J. Wiseman, William Reed, and Clarence Weisburg will be the managers.

Over $100,000 has been expended in remodeling the Park Theater, Boston, which opens this week as a photoplay house de luxe. W. E. Greene, Mos Mark, and several associates form the Park Theater Company which has undertaken to give the Hub City a picture theater of the highest class. The old gallery has been taken out and supplanted by a modern balcony; it has every convenience even to filteration of the air. A $25,000 Austin organ has been installed to augment the large orchestra. Paramount pictures are to be the attraction.

Rochester's new Regent Theater opened last week with considerable gayety. The new house seats 1,800 and plans to present pictures on the same style as the New York Strand.

The Colonial Theater, seating 1,000, is the newest Milwaukee photoplay theater. The house is operated by the Colonial Theater Company, of which William F. Maerts is the president; Ferdinand Schwalbe, vice-president, and Ernest Langmack, secretary and treasurer. Mr. Langmack will also take the active management of the theater.

The old Swiacher Opera House, Morgantown, W. Va., has been taken over by the Western Amusement Company, John P. Harris is the new manager of the house, which has been entirely remodeled and is now known as the Strand. The Alco service has been secured for this house.

A motion picture and vaudeville theater, with a seating capacity of 1,000, is now in course of erection at Burlington, N. J. Jacob Ellis, a prominent merchant of the town, heads the syndicate backing the theater.

The Regent Theater, on which a considerable sum of money has been expended, has just been completed at East Liberty, Pa. The owners are Messrs. Clark and Rowland. The Alco programme will be shown.

The Theater Royal, a new Emporia, Kan., photo-playhouse, opened last week with Mary Pickford in "The Eagle's Nest" as the attraction. The theater is one of the finest in the State and will use only feature pictures.

Harry and Angel Paulos have purchased the lease of the Grand Opera House at Aurora, Ill., from Alleman and Colby. In the future no road attractions will be booked at this house, pictures alone being the attraction.

The New Crystal, Knoxville, Tenn., has opened. The theater has a seating capacity of three hundred, and is very prettily decorated. L. Brichetto is the manager.

CHANGES IN PORTLAND

PORTLAND, ORE. (*Special*).—The local exchange field has seen a slight shake-up in the past few weeks. T. C. Malcolm, of San Francisco, is the manager of the General Film Company's branch, succeeding C. F. Merwin, resigned. William Norton has opened offices of his own in the New National Theater Building, and P. J. Watkinson, formerly of Seattle, has succeeded him as manager of the Eclectic branch.

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5 Reeler of 500 Thrills

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A Four Part Hit

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4 Part, by All Star Cast, from Lord Lytton's Novel

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Sensational Story of a Passionate Love—4 Reels

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5 Reel "Aquilla." Greatest Society Drama ever made

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First of the Flamingo Prize Comedies

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Gripping Jap Drama by All Jap Cast

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Excelsior Feature Film Co.'s Releases
THROUGH THE
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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Under the caption "The Motion Picture Show," Mr. Philip Phender, like Silas Wegg, drops into poetry with the following:

"When daylight drowsiness comes over me
And Morpheus demands a recompense
For hours of darkness, his, too oft denied,
Then do I seek thy close concealing shades,
And hidden deep within thy dark confines
I slumber peacefully—
The while wild riot reigns upon the screen;
Street urchins woo the Latin with his cart,
And wrathfully he follows in pursuit;
Pedestrians, patrolman, all in haste
Take up the chase and as the scene is done
All fall tumultuously.
Comes now a cowboy on a stamping steed,
To rescue from a brawny villain's hands,
The sobbing heroine, and claim from her
His just reward—a soul—entrancing kiss.
And light awakens me!"

Read the verses a second time? So did we. Small blame to Mr. Phender for "slumbering peacefully," for he describes the photoplays which *just get by.* "The tumultuous fall," and the "soul-embracing kiss" which so frequently end the play, are time-stained. There is keen satire to be uncovered in the above muse. Do not write the photoplays that *just get by.*

• • • •

Many trains of thought carry no freight.

• • • •

Something Different.

"It is something different," seems the universal opinion on the Mirror-Edison Artistic Ending contest. Great interest is being manifested and the judges have been certainly working overtime reading the titles and the endings submitted by the contestants. We are assured from the interest taken from the very first in Mr. Swan's unfinished photoplay, that this contest will accomplish much in promoting originality and more painstaking efforts in devising artistic titles and solutions to screen plays. Unusual as it may seem, we have received manuscripts from Germany, Belgium, France and England thus proving that even the great European war becomes secondary when the art of the photoplay is under discussion. Some objections have been heard anent photoplay prize contests conducted in the past. This contest will cause no adverse comment whatsoever. It is being conducted *absolutely on the square.* Not one of the four judges will know the names of the winners until the successful manuscripts are chosen—and it will be no small task to make final awards for there are many meritorious ideas and suggestions. This is no "guessing," or mystery story contest. Please do not labor under any mistaken impression. THE MIRROR believes that the usual endings have become monotonous; that trite and common place photoplay titles are becoming the rule instead of the exception. We wish to prove that the "something different" is possible, and we want you to help us prove it. There is plenty of time for you to enter the arena. Fifty dollars payment for a few hundred words is liberal payment and then author's credit will be given. Artistic production is assured because the Edison Company will film the story, and the prize winners will also receive valuable publicity in other ways. How many scenes can be played within the prescribed three hundred feet of film? Just as many scenes as are necessary to finish the story as it now stands. You will notice that twenty-seven scenes have been written. Scene twenty-seven starts with a leader or sub-title. You have three hundred feet of action which will run about five minutes. Take your watch, if you so desire, get your idea of logical development and ending well in mind, then condense your action into five minutes. In other words visualize as many scenes as you think will properly complete this play allowing yourself three hundred feet of film, or five minutes by the watch for the action as it is to appear on the screen. Mr. Swan undoubtedly has an idea of the ending of his photoplay. You may have a different idea but it may be just as good or better than Mr. Swan's idea. There are many possibilities here and there is no stereotyped ending that must be guessed at or imitated. Contest ends at noon of Jan. 9. Everyone is welcome.

Many people cannot see any sense in photoplays, probably because of the censor.

• • • •

As a Side-Line.

"Is it really possible for a young man, who has a little literary training and a reasonable amount of originality, to continue writing photoplays, devoting all his time, and earn as much as an assistant editor of a large newspaper? I have had answers to this question both ways, but will take your answer as superior." So writes a newspaperman, who continues: "I have heard it said that good scripts from authors of whom the editors never heard of are frequently unjustly returned." The literary trade is an uncertain one and photoplay authors depending absolutely on their play output are few and far between. The photoplay market is growing more and more exacting and few will leave a regular income for an uncertain one. The newspaper man who claims originality has a good opportunity to succeed as a photoplaywright, but to quote E. W. Sargent, "until you can be certain of making at least $3,000 a year, because that was what you made last year, stick to the little old job that pays off regularly and make photoplay or fiction, or dramatic writing, your avocation. You'll eat more regularly and have greater peace of mind." Good scripts are never "unjustly returned" to unknown authors. Perhaps a free lance script not conforming to the policy of some particular studio is returned to the writer, but nine times out of ten, if the script shows talent, the editor will suggest another market. The editor who would return a good script just because the author was unknown would be unworthy of the name of editor. The right sort of editor will do the highland fling every time he uncovers an exceptional plot from an unknown author, for it is like finding a nugget of gold in a sandpile.

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Piano players and player pianos have caused many a "happy" ending to motion picture plays.

• • • •

The Y. M. C. A. Course.

Central Branch Young Men's Christian Association, of Brooklyn, N. Y., has instituted a course in photoplay writing and has engaged Mr. Edwin M. LaRoche, associate editor of the *Motion Picture Magazine* and editor of the *Photoplay Clearing House,* as the instructor. It is interesting to note the interest that is being taken in the newer profession, for other Y. M. C. A.'s will probably follow the Brooklyn example when competent instructors can be found. The Y. M. C. A. course as conducted by Mr. LaRoche is outlined as follows: Plots—their values and how to obtain them. Plots to avoid. Principles of dramatic construction and their application to photoplay. Photoplay construction—synopsis, cast, action, scene, plot, etc. Photoplay titles, scenes, leaders, inserts, "cut-backs," etc. The photoplay market. Its demands. Drama, features, comedy, farce. What appeals and what does not. Photoplay practice. At least two lectures will be devoted to actual writing by the students, their manuscripts will be reviewed and criticized in detail. Staff writers—their opportunities and work, and the practical workings of a studio described. The class meets two evenings every week. The Central Branch has prepared an attractive folder advertising the course of lectures in photoplay writing. So far as we know, Mr. LaRoche is the first authority to outline a series of lectures on photoplay writing.

• • • •

Female stenographers objecting to caricatures in photoplays refusing, as it were, to submit longer to dictation.

• • • •

The Hall of Fame.

C. B. Hoadley, familiarly known as "Pop," has been actively engaged in adapting stage plays for the animated screen.

Hugh Weir's friends in Springfield, O., turned out in force to see "The Mystery of the Green Umbrella" presented. Weir, formerly a news writer at Springfield, now resides at Washington C. H., O., and writes photoplays and novels.

Joseph Golomb, who has joined the photoplay staff of Eastern Universal, is a graduate of Columbia University, and formerly was a dramatic critic.

Maibelle Heikes Justice, who has been domiciled at a New York hotel, contemplates the purchase of a bungalow, so that she can better entertain her hosts of Eastern friends and admirers.

"Married by Telephone" is the name of Captain Leslie T. Peacock's vaudeville sketch in which Miss Doris Hardy will star.

R. P. Schulberg is receiving all kinds of congratulations because of his election as president of the Ed-Au Club. He is a charter member.

The Photoplay Authors' League appointed a committee to wage war on photoplay correspondence schools, and it is a laudable undertaking.

Irvin S. Cobb has followed Richard Harding Davis home from the war.

• • • •

Every day is a bargain day for the heavyset woman who pays a nickel admission for herself and three small children.

• • • •

While Driving a Ford.

Editor Spencer, of the New York Motion picture Corporation, is not buying at present, having more than sixty scripts prepared for production, besides ten that the directors are at present working upon.

Some of the best photoplay authors never saw a picture produced. The common idea that access to the studio will teach technique is a fallacy.

We received a letter from a writer who joyfully stated that he had sold the first script he had written. We told him we regretted the occurrence. Too often the beginner who sells his first plot thinks the work is pastime, knows all that about it, in fact, and consequently never makes another sale.

Rudyard Kipling studies the dictionary. He says it is the best text book in the world. It is. Do you ever study the dictionary to learn how to make one true adjective do the work of a dozen words?

• • • •

The motion picture theater is the best college and the tuition is but ten cents.

When two scenes can be enacted just as well in a parlor, do not indicate for one scene to be played in the kitchen. Keep studio sets at the minimum.

Fiction writers have helped the profession instead of hurting it. They demand higher prices and so help the other fellows.

When a seemingly uninteresting story suddenly explodes with a bang, the punch is stronger.

• • • •

With bumper onion crops, the writers of this country are now expected to do their part in adding strength to plots.

• • • •

Book Reviews.

Mrs. Catherine Carr, chief script editress of the Kinetophone, has written a book of interest to the film trade. The Hannis-Jordan Publishing Company predict a ready sale for the volume, which is called "The Art of Photoplay Writing." Mrs. Carr deals largely with the technique of preparing scripts, and teaches many things about the writing of photoplays which will help aspirants to lay out their products in such a manner as to please the editors. She not only looks at her subjects from the standpoint of the novice and the viewpoint of the experienced script writer, but from an editorial standpoint.

• • • •

A new plot sweeps clean, but only when it has some power behind it.

• • • •

The Typewriter.

Six letters the past week from beginners and others asking if typewritten manuscripts are necessary! Oh, hum! The typewriter is not necessary; the typewriter is *essential.* Get us? *Essential.* A script written in long hand is never read. If you would be a literary craftsman, use the tools of a craftsman. There are tools for every trade, and the chief implement of warfare in the writing trade is the typewriter. We do not typewrite scripts for a consideration, and we do not revise or criticise photoplays. Neither is it necessary that you pay 25 or 50 cents a page to have your plots typewritten. There are typewriter agencies that will rent you a good machine at $4 monthly, the sum also to be applied to the purchase price. Obtain a typewriter, learn to operate it, learn to compose on it, and until you do this you might as well remain outside the charmed circle. It is enough!

• • • •

Editorial Courtesies.

Somehow the idea is gaining strength among the rank and file that the editor is at heart the enemy of the novice. Regard him as your friend and you will come nearer the mark. The editor is not the friend of the correspondence school graduate, the illiterate, or the belligerent, but if you show talent the editor will show courtesy and kindness. Extracts from certain letters we received recently on this subject: "I have written some one-reel comedies, and although they were returned, two editors have written me personal letters telling me how to reconstruct the scripts and giving me real encouragement." "Perseverance conquers all things, sure enough. Mr. Pollard not only took my thirteenth script, but he bought it, released and paid for it in three weeks' time." "Mr. Lang, Kalem editor, wrote me a personal letter telling me just what he wanted me to do with my comedy, and I appreciate his action." "The Selig Company, through Mr. Pribyl, bought my plot within a week after it was submitted, and he also wrote me an encouraging letter."

• • • •

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

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THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Lasky) H. B. Warner in The Ghosttrember.
(Smalley) Lois Weber in False Colors.

General Film.

(Kalem) The Invisible Power.
(K. and E. Biograph) The Woman in Black.
(Vita.) The Wis(h)some Widow.
(Selig) The Story of the Blood Red Rose.
(Ess.) The Tell Tale Hand.
(K. and E. Biograph) Under the Gaslight.
(Lubin) The Spy's Fate.
(Vita.) The Tangle.
(Vita.) The Locked Door.
(Vita.) Two Women.
(Vita.) The Little Angel of Canyon Creek.
(Vita.) The Strange Story of Sylvia Gray.
(Ess.) The Battle of Love.
(Edison) Fantasma.
(K. and E. Biograph) A Poor Relation.
(Kalem) The School for Scandal.

World Film.

Clara Kimball Young in Lola.
Cecil Spooner in The Dancer and the King.
Wilton Lackaye and Gail Kane in The Pit.
Barbara Tennant in The Marked Woman.
Alice Brady in As Ye Sow.

K. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Jewess.
Lionel Barrymore in The Span of Life.
Beulah Poynter in Born Again.
Markia, or, The Destruction of Carthage.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

George Kleine.

Anthony Novelli in Julius Cæsar.
Howard Estabrook in Officer 666.

American.

Richard Bennett in Damaged Goods.

Alliance Programme.

(Favorite Players) Carlyle Blackwell in The Key to Yesterday.
(Excelsior) Octavia Handworth in The Path Forbidden.
(Favorite Players) Carlyle Blackwell in The Man Who Could Not Lose.
(Excelsior) Octavia Handworth in When Fate Lends Trump.
(Favorite Players) The Last Chapter.

Alco Programme.

(Chas. Urban) Little Lord Fauntleroy.
(All-Star) Digby Bell in The Education of Mr. Pipp.
(Popular Players) Gigi Petrova in The Tigress.
(B. A. Rolfe) Mabel Taliaferro in The Three of Us.
(All Star) Jane Cowl in The Easiest Way.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.
Anna Little in Called Back.

Eclectic.

Edna Mayo and Ernest Truex in The Guest of the Sacred Gem.
The Crown of Richard III.
Elsie Esmond and Thurlow Bergen in The Fireman and the Girl.
The Toreador's Oath.
When Fate Was Kind.
More Than Queen.
The Stolen Birthright.

Warner's Features.

The Price He Paid (Ella Wheeler Wilcox).

LICENSED FILM RELEASES

Monday, Dec. 14.

(Bio.) The Sheriff of Willow Gulch.
(Edison) The Flirt. Com.
(Ess.) Madame Double X. Com.
(Kalem) The Smugglers of Lone Isle. Two parts. Dr.
(Lubin) The Beloved Adventurer Series. No. 14. "A Perilous Passage." Dr.
(Pathe) Pathe's Daily News, No. 85, 1914.
(Selig) The Lure o' the Windigo. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 83.
(Vita.) The Greater Love. Dr.

Tuesday, Dec. 15.

(Bio.) A Scrap of Paper. Two parts. Com-Dr.
(Edison) The Vanishing of Olive. Fourth of the "Olive's Opportunities" Series. Dr.
(Ess.) The Loose Change of Chance. Dr.
(Kalem) Cupid Backs the Winners. Com.
(Lubin) It Cured Hubby. Com.
(Lubin) We-ff Willie's Rags. Com.
(Selig) The Man from the East. Dr.
(Vita.) Out of the Past. Two parts. Dr.

Wednesday, Dec. 16.

(Edison) On Christmas Eve. Dr.
(Ess.) Two Pen-Up Fables. Com.
(Kalem) The Hate That Withers. Two parts. Dr.
(Lubin) The Bomb. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 86, 1914.
(Selig) The Test. Dr.
(Vita.) The Egyptian Mummy. Com.

Thursday, Dec. 17.

(Bio.) Red Dye. Com.
(Bio.) A Natural Mistake. Com.
(Ess.) Bunkerille's Blind Pig. Com.
(Lubin) When the Blind See. Two parts. Dr.
(Mina) The Thrilling Adventures of Count Vercco. Com.
(Selig) Hearst-Selig News Pictorial, No. 84.
(Vita.) A Question of Choice. Com.

Friday, Dec. 18.

(Bio.) His Prior Claim. Dr.
(Edison) The Colonel of the Red Hussars. Three parts. Dr.
(Ess.) The Girl from Thunder Mountain. Two parts. Dr.
(Kalem) Through the Keyhole. Com.
(Lubin) The Counsellor's Strategy. Dr.
(Selig) The Tail of a Coat. Com.
(Vita.) Who Was Who in Hoyt's Hollow. Com.

Saturday, Dec. 19.

(Bio.) The Road Minister. Dr.
(Edison) The Birth of Our Saviour. Dr.
(Ess.) Broncho Billy's Christmas Spirit. Reg. in U. S. Patent Office. Dr.
(Kalem) The Black Diamond Express. Sixth of the "Hazards of Helen" Series. Dr.
(Lubin) Who's Who. Com.
(Lubin) Shall Curfew Ring To-night? Com.
(Selig) The Lady of the Slave. Dr.
(Vita.) Mr. Santa Claus. Two parts. Com.-Dr.

UNIVERSAL FILM RELEASES

Monday, Dec. 14.

(Imp) The Mill Stream. Two parts. Dr.
(Sterling) Lloyd's Fortune. Com.
(Victor) The Wayward Son. Dr.

Tuesday, Dec. 15.

(Crystal) Such a Mistake. Com.
(Crystal) The Glass Pistol. Com.
(Gold Seal) The Ghost of Smiling Jim. Two parts. Dr.
(Nestor) The Boy Mayor. Semi-Juvenile. Dr.

Wednesday, Dec. 16.

(Animated Weekly) No. 144.
(Rex) A Game of Wits. Two parts. Detect. Dr.
(Joker) How Father Won Out. Com.
(Joker) Ascent of the Ingrat Nelson. Edu.

Thursday, Dec. 17.

(Imp) Within the Gates of Paradise. Christmas. Dr.
(Rex) Ambition. Two parts. Dr.
(Sterling) The Fatal Ransom. Com.

Friday, Dec. 18.

(Nestor) His Dog Gone Luck. Com.
(Nestor) Here and There in China with Homer Croy. Edu.
(Powers) (No release this week.)
(Victor) Heart of the Hills. Three parts. Dr.

Saturday, Dec. 19.

(Frontier) (Title not yet decided.)
(Rex) The Christmas Spirit. Two parts. Dr.
(Joker) His Doctor's Orders. Com.

MUTUAL FILM RELEASES

Monday, Dec. 14.

(Amor.) In Tune. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Bell.) Our Mutual Girl, No. 45. Top.

Tuesday, Dec. 15.

(Beauty) Her Younger Sister. Dr.
(Maj.) At Dawn. Dr.
(Than.) The Barrier of Flames. Two parts. Dr.

Wednesday, Dec. 16.

(Amer.) The Silent Way. Dr.
(Broncho) The Panther. Two parts. Dr.
(Bell.) The Joke on Tellemtwo. Com.

Thursday, Dec. 17.

(Domino) The Political Feud. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Weekly, No. 165.

Friday, Dec. 18.

(Kay-Bee) The Game of Life. Two parts. Dr.
(Amer.) Trapped by a Heliograph. Dr.
(Princess) When Fate Rebelled. Dr.

Saturday, Dec. 19.

(Keystone) (Title not yet announced.)
(Bell.) The Beast of the Year. Two parts. Dr.
(Royal) Two Kisses. Com.

INDEPENDENT FILMS

Max and the Lady Doctor (Pathe).—Max makes love to the lady doctor, who, of course, cannot forbid his visiting her, and we see him married later to the lady, but each time he starts to embrace she is called away to treat a sudden patient. Finally he kicks all the patients out of the office and domesticity reigns supreme. Such a subject, of course, could be made most suggestive which the film is in spots. It shows the festive lectured Max in the role of the husband. The picture is promoted in a capable manner. F.

Colombo (Eclectic).—A colored Pathe film which shows the customs of the natives of this picturesque isle in their original beauty. The subject is linked to Whitman Wins the Winsome. F.

The Police Dog (Eclectic).—One of a series of comic cartoons drawn by J. R. Bray, depicting the adventures of the Pinkerton Pup and Officer Pete. The pup copies a cat, and the rest of the film shows the officer being dragged about the film in the mechanico-mirthful way that these animated pen drawings have. It is split with The Friend of the Birds. F.

Jolts of Jealousy (Eclectic).—There is, it is true, a good plot and a fine cast herewith which includes Pearl Sindelar, and they do averagely well for they keep up a high strain of mistaken situations from beginning to end, understandably and sometimes even on the borderland of the boisterous. But they never stray far from what has been done many times heretofore, and in this—that they are not strictly original—they commit their worst error. The jealous husband finds a strange man at home, and chases him from room to room, uttering: "Ah-ha, False Fair One, At Last I have Punctured One of Your He-Canaries." It turns out that the Swedish girl had answered a matrimonial ad., and had inserted her mistress' portrait by mistake. After his fits of jealousy all ends well. F.

The Friend of the Birds (Pathe-Eclectic).—He is seen marching about the colored trees and woods counting and protecting the eggs of the birds from harm that they may hatch auspiciously. The part-reel is linked to The Police Dog. F.

Whitlies Wins the Winsome (Eclectic).—The genial Pathe actor has a telephone entanglement in which he finally wins the girl he should instead of some other one, who got on the line and try to get married. It follows the time and camera worn ways of such films, and has the dependable geniality of Whitlies to recommend it. It is split with Colombo, a Pathe scenic. F.

EDISON'S DREAM REALIZED

The First of Mr. Edison's Most Remarkable Scientific Films

You have all heard of Mr. Edison's dream of teaching geography, chemistry, botany and insect life by motion pictures. The plan would open up to the eye another world, for it would take the beholder of these films where only the globe-trotter had gone, where the chemist had delved, where the microscopist had penetrated. It was a dream, which if realized, would advance the rising generation years and years ahead in specific knowledge of those who merely touched upon these subjects in their early life.

Mr. Edison grew enthusiastic over the plan and his enthusiasm kindled anew when he saw the realization of his dream on the screen.

The first of this remarkable series of scientific films prepared under Mr. Edison's personal direction, at an expense of thousands of dollars, is now offered to the public in the December Edison list, entitled:—

CRYSTALS; THEIR MAKING, HABITS AND BEAUTY

It is one of the most remarkable films ever shown. One is enabled to see inorganic life take life and shape itself before the eye into a myriad of forms which in beauty and symmetry of formation outrival the kaleidoscope. It is like a flash of lightning subdued, educated and controlled. Every angle is drawn out silently, mysteriously and slowly as if the hand of the Almighty had endowed these inert atoms to take shape according to a mysterious law, into regular forms. A drop of one chemical into another is the signal for the making by nature of designs that in beauty, symmetry and uniqueness cannot be imagined. Released Dec. 7th

Other Forthcoming Scientific Films

The Cabbage Butterfly—Cecropia Moth—Life History of the Silk Worm—Magnetism (4 parts)—Microscopic Pond Life.

SOME DECEMBER RELEASES

Dec. 11th. THE BEST MAN . . . . (double reel) Marc. MacDermott and others
" 13 " THE STENOGRAPHER . . . . . Gertrude McCoy " "
" 14 " THE FLIRT . . . . . Wm. Wadsworth " "
" 15 " THE VANISHING OF OLIVE

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REVIEWS OF FEATURE FILMS

"THE OLD FLUTE PLAYER"

A Two-Part Vitagraph Adaptation by Eugene Mullin from the Book by C. T. Dasey and Ed. Marshall, of the Same Name. Directed by Lionel Belmore. Released Nov. 24.

Herr Kreutzer, the flute player .. Charles Kent
Anna, his daughter ..... Edith Storey
John Vanderyd ..... Antonio Moreno
His Mother ..... Maud Milton
Maria, the slavey ..... Ethel Lloyd

The lapse of time in feature dramas is so obvious nowadays that writers have developed a new means of overcoming this rather crude way of presenting plot possibilities. This is the vision in which the past is shown as efficiently as though the second reel were supposed to transpire after a lapse of time. The sad thoughts that flash through the mind, no matter what their actual duration we have been taught, take but an instant, and the drama proceeds in full possession of its "past" to lend it power subsequently.

This past concerns a duel which the musician fought and for which he was obliged to escape his Emperor's displeasure. He lives with his daughter, and, recognising an old acquaintance, is obliged to flee once more, this time to America, on the trip over meeting a young American, who defends them from some steerage brutes.

Antonio Moreno, as is well known to patrons of Vitagraph pictures, has vigor, a charm, and every other attribute of winning youth besides his undeniably clever acting. Charles Kent as the old man and Edith Storey are also players, praise of whom seems almost a foregone conclusion. Ethel Lloyd, in the part of the slavey, makes a special character out of one of those minor roles that usually pass unnoticed. Taken altogether, the cast could not have been surpassed.

In America the youth secures a position for the girl with his mother, and becomes engaged to her. The engagement ring which he buys for her his mother thinks is for her coming birthday, and has the girl arrested. However, all is explained, and as a letter of pardon for the musician arrives at the same time, the mother becomes reconciled to her son's marriage with the man who now reassumes his title of "Count."

F.

"MRS. VAN RUYTER'S STRATAGEM"

A Two-Reel Thanhouser Offering, Written by Philip Lonergan and Directed by Carroll Fleming. Released Nov. 24.

Mrs. Van Ruyter ..... Carey L. Hastings
Her Niece ..... Ethyle Cooke
Her Young Lawyer ..... Harry Benham
His Little Girl ..... Helen Badgley
The Housekeeper ..... Fay Bearke
The Butler ..... Ed. Hert
Ruth ..... Muriel Ostriche

Even if old Martin Chusslewit did try a similar means of ascertaining which of his relatives was the most worthy, there is no reason why that should deter the wealthy Mrs. Van Ruyter from adopting the device, and there is sufficient screen example to warrant her further changing places with her housekeeper. The relatives arrive, fawn upon the ill-at-ease housekeeper, vent their true meannesses upon the heiress, and in short prove their entire undeservedness of any part of the legacy. Their demeanor while under their kin's roof will earn them a fair share of amused appreciation.

Intermingled with, because of the intermittent scenes, but in reality quite a separate story, is the incident of the child of her young attorney being saved from the revolving band-saw by a very attractive factory worker. For this service he secures her a position as maid in his client's house, where she soon wins that lady's approval and the love of the young widower. The two tales are, thus far, quite independent, and the incidents introduced are not of material assistance in welding them together nor of emphasizing any dramatic scenes further on.

Mr. Lonergan has the best of cast to give his figures a lifelike existence, and the co-operation besides of a director who seems to have carried out the scenes as they were written. These kept him indoors, where a sufficiency of middle-class setting furnished the requisite atmosphere.

The finale develops the summary dismissal of the relatives, together with the engagement announcement of the very attractive maid and the attorney. After which the old lady announces her discovery of her long-lost niece and rightful heir in the person of the new metamorphosed maid.

F.

"THE MAKING OF HIM"

Two-Part Lubin Production Written and Produced by Geo. Terwilliger. Released Nov. 25.

Donald Atwater ..... Kempton Greene
Ensign Herford ..... Edgar Jones
Lieutenant Arling ..... Earl Metcalfe
Alecia Demarest ..... Ormi Hawley

The white-jacketed figures in preparation for the navy are the picture's "specialty." They drill, they charge in mock battle, and they are seen in more personal household duties such as washing clothes and finally trying to "turn in" with a small hammock hard to handle. There is interest a-plenty in these figures without the stimulus of the present world crisis, and it is a pleasure to witness the self-reliant efficiency of this training body. The novice, Kempton Greene, never seems to fit in, exactly, and his clumsiness, at first, excites much amusement.

Our other two male characters are officers in the Navy who try to take the beginner's girl away from him, and who keep her and themselves somewhere in the camera's focus while the girl's sweetheart is being made a man of. This accomplished, he is offered a position with his father, and of course the girl cared for him, and the two jealous officers stop to find him walking away with her.

The Rhode Island shore, but more especially the setting of the training ground and the choice of some of a variety of beautiful mansions when the plot takes us inland, make a more than pretty series of pictures. The cast presents four of Lubin's best players. A few scenes and skyline effects deserve special mention, and there were but a couple of interiors at the beginning to make the entire film aught but an entire next-to-nature product.

F.

"THE GRIP OF THE PAST"

Lubin Drama in Two Parts. Written by Shannon Fife and Directed by Joseph W. Smiley. Released Dec. 1.

Shannon Fife has selected a Southern plantation for the scene of this story, which primarily deals with the romances of two sisters, left at the mercy of the superintendent, who gains control of the property after the owner, the father of the girls, is dead. Gray, the superintendent, is not a bad sort himself, but Craven, the overseer, is a born trouble-maker, who harbors an active dislike for Pedro, a Spaniard, reared as one of the family.

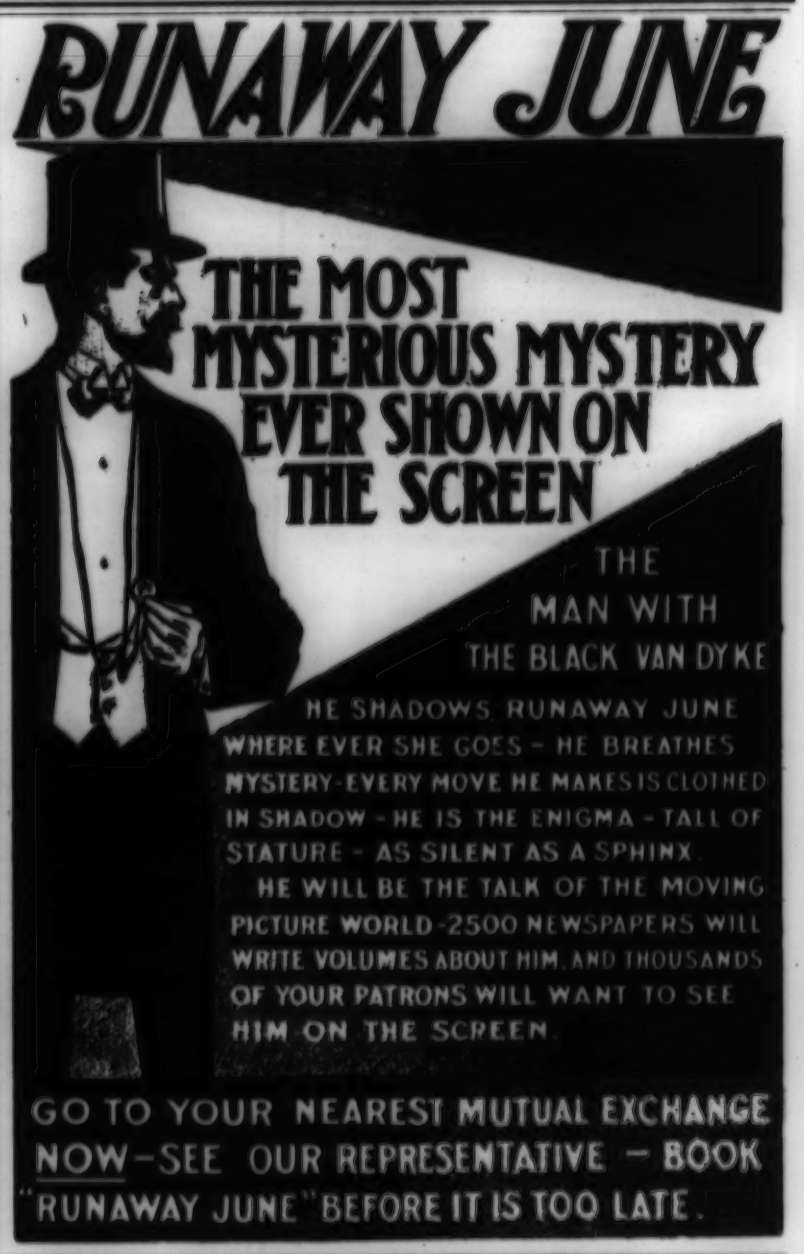
Craven starts things moving, in a dramatic way, by declaring Pedro to be a negro, an accusation sufficient to terminate the love affair between the young man and Jane, the elder of the two sisters. On top of this the overseer blames Pedro for setting fire to the stables and the up-shot of the quarrel is the departure of the wrongly accused man. Jane becomes the wife of Gray, and some years later, when Pedro returns to the neighborhood, the overseer convinces the husband that the love affair with his wife is being revived, though in reality the younger sister, Belle, is concerned in this second romance. At all events, Craven prepares a trap that he believes will end Pedro's life, but instead cuts short his own.

The story is clearly told, excepting, perhaps, in regard to Belle's attitude towards Pedro. One is a bit uncertain where the sisterly affection leaves off and that of the sweetheart begins. In the first reel the fire scene is effectively presented, and in the second there is adequate preparation for the climax that shows Craven toppling off a high platform and plunging into the river below. Lillian Leslie and Justina Huff are satisfactory as the sisters. Joseph Smiley makes an impressive figure of Gray, and John Smiley is a completely villainous villain.

D.

INCREASE THANHOUSER CAPITAL

LOUISVILLE, KY. (*Special*).—Amended articles of incorporation have been filed here by the Thanhouser Film Corporation, of Kentucky, increasing the capital stock from $50,000 to $100,000. The stock has a par value of $10, and is divided half in common and half in preferred stock. The amended articles were signed by J. Boyd, president, and four of the directors.



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ESSANAY
"SIX-A-WEEK"
BOOK THEM

FEATURE FILMS

"THE SILENT ACCUSER"

Three-Part Pathe Made Drama Released by the Eclectic Co.

A wonderful telephone invention by which the two parties in conversation may see as well as hear one another is the object about which the story is built. At first there is contention for the invention itself between the inventor and the worthless nephew of the man with whom the electrical genius has gone into partnership. Discredited by the nephew, the inventor breaks the partnership. The capitalist dies and the nephew succeeds to the manufacturing plant. He and an assistant call at his late uncle's house to try and persuade the latter's daughter to invest some of her money, and on her refusal, they bind her and prepare to take her away in their auto. At this moment the inventor calls up and sees the binding by means of his invention.

The film now takes us in an auto pursuit among the mountains, the same that were used in a similar scenic chase in a Pathe picture about a year ago. If either of these be once seen it is safe to surmise that they will never be forgotten. They are of that rare beauty that besides their inherent qualities manage to adapt them to the camera. The rest of the film is set with the usual precision for interior effects that characterises these pictures. F.

"THE FATAL OPAL"

Two-Part Kalem Drama Produced by George Melford for Release Dec. 28.

Alice Bainbridge ..... Marin Sais
Frank, her sweetheart ..... Douglas Gerrardo
Judge Morton, his uncle ..... William H. West
McGee, the ex-convict ..... Paul Hurst

The opening discloses the prisoner, convicted, swearing revenge against the judge. Later we see the judge quarreling with his nephew about an actress he wants to marry and under the circumstances the nephew refrains from telling him that he is already married. The convict escapes and gets the place left vacant by the discharge of the butler.

Another violent quarrel which the servants overhear, is used by the butler as his opportunity to bind the judge in his chair and suffocate him with the fumes of the escaping gas. An opal pin found near the body is used to convict the nephew.

Later the latter's wife finds the book, overlooked at the time of his death, on which the judge had scratched, with the opal pin, the message which helps to convict the ex-convict and to release her husband.

The drama, with its forceful and careful presentation, while not very much out of the ordinary, is well up to the best of the weekly releases of its length. F.

Thirty Years of a Gambler's Life (Pathe-Eclectic).—As an exemplification of the above caption the most critical would find nothing but praise. The gambling mania, the hopeless downward path taken by its victims, the deceptions they stoop to and their life which leagues itself with crime, are all shown in a wealth of detail. The cast handled its parts fine commendably. The leading man looks somewhat like the hero in a Keystone comedy and the "American tourist" (one must necessarily put him in quotations) looks worse than the very worst that we could do with a "German count." There is the wife who looked most inadequately old, and some more characters the sum total of their work suggesting that it was not a stellar cast, at any rate it is not up to the product that the European studios usually turn out. Considered as a drama, the picture falls flat. It sets forth in the last reel a splendid situation which, if it were properly played up to would be of the strongest. That there is no connecting thread, however, detracts from this as from most of the other situations, which must be frequently explained by insert, as the scenes and changed conditions in the wasting life would suggest. The son, of gambling bent, loses his fiancee's necklace, and contrives to borrow one from a "friend." His crime is found out, the shock kills his father and the rest ends. Ten years pass on and the man who first inveigled him into gambling, play an old confidence game on an "american tourist," and the latter would prosecute, but the misery of the wife, whom he meets, causes him to leave. Twenty years pass. The son who is now about thirty, is sent by his guardian to rejoin his parents, and, being unknown by them, their attempt to rob him leads to the spectacular death of the man who first got the father to gamble and who has clung to him ever since. F.

The Birth of Our Saviour (Edison, Dec. 19).—For the religiously-inclined Edison has prepared the story of the birth of Christ, written by the Rev. Peyton, who summarizes the principal events surrounding the birth of the Saviour and, after the persecution by Herod, ends the reel with the flight into Egypt. Gertrude McCoy plays the role of the Virgin Mary, Charles King that of Joseph. The production, the birth in a manger and the Star of Bethlehem are all shown. Some of the sets are especially typical of the ancient Orient. It is a subject that needs never pall, and the adequate treatment it receives at the hands of Director Brabin promises that it will not do so here. It is a welcome addition to the Christmas picture product. F.

The Lion, the Lamb and the Man (Rex, Dec. 6).—Pauline Bush, Lou Chaney and other members of the Rex company may pride themselves on having produced an excellent two-reel picture on lines frequently attempted in the past, but not often with equal success. This photoplay is thoroughly artistic in its presentation and makes its point clear in an interesting way—the point being the similarity in nature of man of the stone age and those of to-day. The girl first meets the lamb, a samby-pamby little minister. Next, in the hills of Kentucky, she encounters Lyon of the lion and the fox in two brothers. Both aim to possess the girl and during the brutal rivalry the scene dissolves to the stone age period and the same characters are shown clothed in skins. As two primitive men fighting over a mate, the lion and the fox act according to their respective natures. When the story returns to the present generation we see their modern parallel. But the girl escapes both the lion and the fox and finds a real man. Mr. Chaney presents a particularly fine characterization of a savage mountaineer. D.

The District Attorney's Brother (Gold Seal, Dec. 9).—During the greater part of this two-reel melodrama Francis Ford doubles in the roles of twin brothers, Jack and Frank. In the opening scenes, however, another player appears as Jack, and the audience, being prepared to see him continue in the part, may be confused by the substitution after a supposed lapse of a few years. Particularly clear construction is needed to avoid confusion in a story of this character, yet several opportunities for misunderstandings are found here. Jack steals the examination papers of his more clever brother when both are at college and because of the theft is able to graduate with high honors. Why Frank, who supplied the valuable information, is not equally successful at the examinations is not made plain. Jack is elected district attorney and Frank, having fallen to the level of a common gangster, is arrested and prosecuted by his brother. A sub-title pronounces him guilty, yet a few scenes later, without any lapse of time being noted, we find him a free man ready to aid Jack in preparing his cases, for the district attorney still relies on the brains of his brother. Presently the two men change places, Jack being incapacitated by drink on the eve of an important trial. Not even the district attorney's wife detects the impersonation, and when her husband is killed in a saloon brawl she prepares to accept the love of the misjudged Frank. Grace Cunard plays the woman loved by two brothers. Photography, including the many double exposures, is good. D.

The Three Men Who Knew (Imp, Dec. 10).—In the final scene of this two-reel melodrama the audience is shown for the first time that all of the preceding action is supposed to be the visualization of a novel being read by one of the three principal characters. This long delayed disclosure comes as a surprise that seems a bit superfluous. It adds nothing to the story, which is good of its kind. Three Americans traveling in India enter a temple and ridicule the native god. Their blasphemy brings the temple tumbling about their ears, but their lives are spared for a more painful ending. Back in America, with a native of India for a valet, they are perpetually haunted by menacing figures and dreams of the outraged idol. Each is obviously doomed to an untimely death in payment for an unjustified impertinence. The story is developed in an interesting manner, with Frank Crane, Edward Mortimer, and Alexander Gaden as the three men who knew. D.

The Mill Stream (Imp, Dec. 14).—The plot in this two-reel picture, featuring King Baggot, is rather ordinary, but good acting and extremely pretty settings give the film a fair appeal. It is the old, old story, with very few variations. Jack owns a picturesque little mill and has an attractive girl for a sweetheart. The inevitable city man appears in the person of Tom, who makes love to Mary from the start. He becomes Jack's partner, and apparently his successor in the girl's affections, but it seems that he does not appreciate his good fortune in this respect. Jack becomes tired of making Neil unhappy; they come to blows in the mill, and the unfavorable notice dismissed. Tom takes his share of the capital and leaves. He is killed by a thug. Jack is accused of the murder and sent to prison. Until Neil, while rowing in the mill stream, bumps against the body of the real culprit. Papers in the coat of the dead man prove his guilt, so all is well for the mill owner and his sweetheart. Mr. Baggot plays sincerely, as usual, and Arline Pretty is surely a pleasing young woman. S.

The Winning Whiskers (Kalem, Dec. 23).—Under certain circumstances pure nonsense becomes drollest comedy, and this one-reel effering which Marshal Neilan stages will or will not appeal to the risibilities of its audiences as the dividing line between these two closely allied subjects varies. There can be no doubt, however, about the originality and the interest which the comedy will arouse. It is well staged, displays some good examples of trick photography, and includes the usual Neilan "wild Tears and Lloyd" V. Hamilton. The action, which is over a girl, moves most swiftly to and fro, marches into slapstick, at all times adheres to its burlesque nature, and, of course, sees the villain discomfited. A trained bear takes the part in the proceedings. F.

TOO LATE!

(No. 61. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

HERE was one of our Iowa exhibitors who was paying $105 a week for the Universal Program who quit to use Paramount pictures.

He now offers $150 a week to come back.

But it is too late!

Unfortunately for him, we have taken on another account in the place that he left vacant. We have no moral right to throw out the new account, even though the former customer now offers us $45 per week MORE than he used to pay.

We do not publish this to rub it into the customer who quit. He thought he was making a wise move when he quit us. He did not quit to spite the Universal. He thought he was going to better himself. We are sorry for him.

He simply made a mistake.

So, the only object in telling of this instance, is TO GIVE EXHIBITORS SOME FOOD FOR SERIOUS THOUGHT.

If this were the only instance of its kind it would not be worth talking about. But it is HAPPENING EVERY DAY, and in some exchanges it is happening with startling frequency. Exhibitors are finding out everywhere that they GAVE UP A SURE THING FOR AN UNCERTAINTY. They now want to come back. Some of them are lucky enough to find their former bookings still open. But many more have found that they are TOO LATE!

It is a dangerous thing to publish this sort of thing. My meaning is liable to be misconstrued. I will be criticized for mentioning the Paramount on the ground that it is "non-ethical." I will be accused of threatening the exhibitors to the effect that "they can't come back" if they once quit the Universal. But I'll take my chances. It's impossible to please everybody, so I operate on the basis of the greatest good for the greatest number.

The main point is this, gentlemen. You can scour the markets of the world until your scourer is worn to a frazzle, but you won't find ANY SUCH STEADY AND RELIABLE PROFIT-MAKER AS THE UNIVERSAL PROGRAM.

You won't find any program so alive; so keenly aggressive in getting the newest and best effects that can be obtained in pictures; so strong financially that it can buy the best of everything week in and week out; so determined to keep on leading the world.

You will be tempted, of course. You will be inclined to take a chance on some other proposition in the HOPE that it will be better than the Universal. Or you may be tempted to try something else because it is cheaper. You'll find it more expensive in the end.

The best is the cheapest always. That's why the Universal is actually the cheapest, even though you may have to pay a little more for it!

Don't be "TOO LATE."

CARL LAEMMLE.

(From the Universal Weekly. Exhibitors, regardless of what program they are using, may have the Universal Weekly EVERY WEEK by writing the Editor, at 1600 Broadway, New York)

REVIEWS OF FEATURE FILMS

"THE GHOST BREAKER"

Five-Reel Comedy-Drama Produced by the Lasky Feature Play Company Under the Direction of Cecil de Mille and Oscar C. Apfel from the Play by Charles Goddard and Paul Dickey. Released Dec. 7 Through the Paramount Programme.

Princess Maria Theresa ..... Rita Stanwood
Carmen, her maid ..... Betty Johnson
Prince of Aragon, her father, ... Theodore Roberts
Don Luis, her brother ..... Jode Mullally
Carlos, Duke D'Alva ... Horace B. Carpenter
Juanita, Carmen's rival ..... Jeanne McPherson
Dolores ..... Mabel Van Buren
Robledo, Duke's fool ..... Billy Elmer
Maxime, ghost at castle ..... Dick La Strange
Gaspart, ghost at castle ..... Fred Montague
Judge Jarvis ..... Lucien Littlefield
Rasty, colored servant ..... J. W. Burton
Harkam ..... C. W. Johnson
Warren Jarvis ..... H. B. Warner

The hero of this tale is a very composed individual indeed. He avenges the feud shooting of his father in far-off Kentucky by a business-like and very imperturbed entry of assailant's New York hotel room; and having dispatched him with unperceivable swiftness, darts into a nearby room where he finds himself very much at the mercy of the lovely Spanish princess, who, in return for her shielding him receives his hearty co-operation in ridding her Spanish castle home of its ghostly mysteries. Mr. Warner actually seems to grow younger as the time progresses, or he possesses a secret formula which he should not keep to himself, for deceiving the camera in many close-ups. He plays the part with a debonair gallantry and good looking cocksuredness that ingratiates him in the good will of the princess no less than in that of his audience. He—and we may say it of the producers as well—take the strife and thrilling encounters quite as a matter-of-picture fact. It is quite certain that as much effort is made at translating that much-to-be desired comedy element as in working the more exciting phases up to their full strength.

Another feature tending to similar effect is the evident regard for a nation-wide and infinite gradation of censorship zeal. Crime may be shown in its incipiency, and perchance the after effects may be likewise presented, but not unless it was unavoidable was crude crime itself on display. A flash in the dark or a bubbling moat serve as indications with sufficient and artistic sufficiency.

Some views on the ship to Spain and then in that land itself show the duke who covets the hidden family treasure in earnest pursuit. He guards the jewels, which lie hidden, no one knows where, by peopling the castle with his hired "ghosts." It takes the American, of course, and his faithful colored servitor, to break through the "ghostly" deceptions, and to catch the duke as he is about to possess himself of the discovered treasure.

The colored servitor, J. W. Burton, gives the film its comedy, not alone by his own abilities, but through the opportunities which the unusual situations—presented to a faithful but somewhat mistrustful mind—allow. There are many settings—difficult because the story will allow of no alternative—which are finely and even elegantly presented. It is this demand for a difficult and out-of-the-way setting which helps to give the story its "unusual" interest. F.

"IN THE NAME OF THE PRINCE OF PEACE"

Four-Part Dyreda Art Film Corporation War Drama Produced Under J. Searle Dawley. Booked Through the World Film Corporation for Special Release.

Baron von Kraft ..... Robert Broderick
Helena von Kraft, his daughter, ... Laura Sawyer
Waldo von Kraft, his son ..... George Stillwell
Captain Bordeaux ..... Arthur Evers

Dame History has decreed that Mexican and Indian contests shall be very much out of fashion, at the present time, and it seems most likely that screen tailors will be kept busy fashioning German or Allied soldiers for presentation in scripts of war. Thus the present offering, which might as well have been fitted to almost any two other warring nations as well, takes up Germans and Frenchmen in strife arrayed, and proceeds to deduce therefrom its lesson.

The fact that the story might apply to any other nations equally well makes the plea in the caption stronger. Mr. Dawley has a decided message to preach. It is just this: "Let us have peace." The means towards the end is in showing all the horrors that the plot and a limited number of extras would allow. However, Mr. Dawley differs from most producers in that he is not essaying all these grim pictures for the morbid sensation they will produce, as he is for producing vividly the horrors and brutality of it all. This fact will consciously or unconsciously impress itself on the mind of his audience, for he shapes all means to meet this end.

Mr. Dawley, who has been termed one of our most artistic directors, by his sheer artistry makes a beautiful offering of a rather mediocre plot, a good cast, and an insufficiency of "supes." Accustomed to read daily of the assault by hundreds of thousands of men, and the capture of countless thousands, we cannot avoid a slight disillusionment at the sight of a general with such a meagre command and so puny a staff. However, Mr. Dawley has probably conveyed the desired impression as well if not better than most directors could under a similar handicap. He uses the full value of color variations in the tinting and in general resorts to outdoor scenes as a more satisfactory way of showing his far-off land. Two main sets, that of a striking interior in the Baron's house and one of stately dimensions of the convent interior are worthy of special mention.

The preliminary part of the story shows the young son of the Baron driven out of his mind by the "practical" joke played by his sister. The latter enters a convent while the baron joins his regiment. He changes uniforms with a captured French spy, and tries to lead the French to their doom, but at the convent where he delivers the dispatches to the commander, he is spoken to by his daughter, and thus detected. The Germans bombard the convent for "in war nothing is sacred but destruction." Death having conquered all the principals, the souls of the slain multitude are seen to rise in supplication to a greater power. They have even succeeded in eliminating the "happy ending" in this, the second of the artistic peace sermons that Mr. Dawley has preached. F.

"THE PLACE, THE TIME, AND THE MAN"

Two-Part Essanay Drama. Released Dec. 4.

Manager of the Spring Creek Road, ... John Cossar
Davis, his engineer ..... Richard Travers
Burns, of the Pennsylvania Midland, ... Rapley Holmes
His Worthless Son ..... Bryant Washburn
The "President" of the Midland, ... Thomas Commerford
Phebe, his daughter ..... Gerda Holmes
Jim Spear ..... Lester Cuneo

This offering tells of a very hopeless romance between the young engineer and the daughter of the rival road's "president." "President," because he is in reality a puppet for the controlling will of the magnate as believably played by the solid looking Rapley Holmes. The drama is one of those intimate affairs that, as a drama, is all that could be expected, but whose engineering facts are likely to arouse the furious scepticism of both railroad and mining branches of that practical profession.

Sent by the Spring Creek crowd to find a connecting link with the main road, he is the object of foul play instigated by the Penn. Midland boss who would ward off any possibility of the link being established. The handcar on which he is inspecting the road is derailed into an abandoned mine tunnel, and after recovering consciousness he stumbles through an underground way that happens on the very location where he would arrive. It is hardly necessary to point out reasons why such a passage would be most improbable. The Massey adaptation then skips to where the Penn. Midland loses on the Stock Exchange, and where the president of the road comes over to the Spring Creek side and is glad enough to bestow his daughter on the altar of the "happy ending" to the young engineer. F.

"THE COLONEL OF THE RED HUZZARS"

Edison Drama in Three Reels. Adapted from a Novel by John Reed Scott. Directed by Richard Ridgely. Released Dec. 15.

Major Armand Dalberg ..... Robert Conness
King Frederick ..... Bigelow Cooper
Princess Debra ..... Miriam Nesbitt
The Archduke of Lotsen .... Marc MacDermott
Richard Courtney ..... Herbert Prior
Mrs. Marion Spencer ..... Sally Crute
Maria, her maid ..... Nellie Grant
Her Butler ..... Dan Mason

The Edison Company displayed sound judgment in selecting John Reed Scott's story for picturization. As reconstructed and directed by Richard Ridgely it makes a decidedly pleasing contribution to the purely fictitious romances laid in mythical European kingdoms. Two prime essentials in a picture of this character, settings and costumes, have been very well looked after, notably in the last reel which introduces a masque ball at the court of King Frederick of Valaria. Lighting effects in the court gardens, peopled by the richly clad guests and attendants of the king, are artistically contrived.

And it is here, in the court gardens, that the tale of love and adventure reaches its climatic moments. Major Dalberg, of the United States army, has scorned the advances of a designing widow, Mrs. Spencer, because of his love for Princess Debra. That Dalberg was descended from a famous soldier of Valaria and on that account received a grand-duke ship did not in the least endear him to the Archduke of Lotsen, who, prior to the ball, had formed an offensive alliance with Mrs. Spencer, the aim being the discomfiture of Dalberg. The pretty widow visited the court to display a forged marriage certificate and claim the officer for her husband. Naturally, her statement is vehemently denied, but without carrying conviction until Mrs. Spencer and the archduke foolishly discuss their plans where they can be overheard. They uncover their network of lies and clear the way for the union of Dalberg and the princess.

Robert Connass is manly and sincere in his playing of the army officer, Miriam Nesbitt is well cast as the princess, Sally Crute makes a very attractive widow, despite the unpleasantness of the character, and Marc MacDermott is successful in suggesting the suave deceitfulness of the archduke. "The Colonel of the Red Hussars" is a carefully presented romance that leaves a pleasant impression. D.

Selig

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Released Monday, Dec. 21. Two Reels

An unusual and exceptionally interesting Selig dramatic tragedy, telling the story of a society girl and two men who are cast away on a desert island. The girl contracts leprosy. One of her companions is a skilled scientist and surgeon, and the other is a clubman and athlete. Both fall in love with her. The athlete deserts her in her need, but the courageous scientist elects to share her exile from the world. KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY play the leading parts. It is written and produced by COLIN CAMPBELL.

HEARST-SELIG NEWS PICTORIAL
No. 85
Released Monday, Dec. 21. One Reel

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WADE BRENT PAYS
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A Selig drama, telling the story of the repentance and reformation of a young spendthrift. Love effects the cure.

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A Selig drama, telling a remarkable love story in which the spirit of an injured woman protects her successful rival from misery.

HEARST-SELIG NEWS PICTORIAL
No. 86
Released Thursday, Dec. 24. One Reel

Another assortment of the very latest European war-news pictures—first time shown in America. This Service is always in the lead and releases authentic pictures.

DOC YAK AND SANTA CLAUS
Released Friday, Dec. 25. One Reel

Decidedly humorous and very laughable adventures of Doc Yak and Santa Claus. These are the fellowtoo drawn by SIDNEY SMITH, the popular cartoonist of the Chicago Sunday Tribune.

THE CHAMPION BEAR SLAYER
Released Saturday, Dec. 26. One Reel

A Selig wild animal comedy, telling the story of how a famous liar was pursued by ghosts of his own yarns. Several bears furnish comic situations and a succession of hearty laughs.

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Executive Offices: Chicago, Ill., 20 East Randolph Street

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The Selig Polyscope Company
CHICAGO, ILLS., Dec. 5, 1914

NATHAN BURKAN, Attorney
165 Broadway, New York City

REVIEWS OF LICENSED FILMS

The Way Back (Biograph, Nov. 26).—Whether the producers tried to influence the peculiar "feeling" of a Thanksgiving holiday is difficult to determine. This one-reel offering has a decidedly sound atmosphere and brought a quotation from the Bible into the gap where moral suasion had failed. As evangelist leaves a town, marveling to himself that he should have converted a whole village, his next ministration is the turning from alcoholic ways of a young woman who then marries and lives happily. Later we see him, addicted to strong drink through trying to key up his system to writing society novels (this is the author's reason; not ours), drifting from saloon door to door until he happens on the same girl, now a widow and charity worker, and is saved by her. The end, of course, is "happy" and it shows the smoothest of camera work, yet despite its evident appeal to the emotions the characters seem to be limited by the restrictions which an inevitable ending imposes.

Cause for Thanksgiving (Vitagraph, Nov. 26).—Elaine Sterne, who wrote this one-reel scenario, always does her work a little better than, and a little different from, anybody else. She continues her cute "sonny Jim" (Bobby Connelly don't seem to grow up, but his acting is less conscious than ever) and her "Daddy Jim," his bachelor father, in their little human episodes that carry you straight to the heart of their intimate family circle. This time "Sonny" says, "I wish mos' awful much you'd buy me a little brover like that," to which "Daddy"—Tefft Johnson—advises that they can't be bought, but maybe some day one will be found on the doorstep. As toys do not seem to tempt Bobby, he takes matters into his own hands and trades a young colored girl the huge Thanksgiving turkey for her tiny stray brother. But the girl's explanation to her "Mammy" that "we has so many chillums and turkey is scarce dat done went and traded lil' 'Rastus for dis here bird" does not satisfy the motherly instinct and she soon has her child back—plus the bird. Bobby's plaint, "It's no fair, Daddy Jim," when you swap you swap for keeps," is followed by a delightful hint before the finale that we shall have another offering of the same series for Christmas. We can think of no nicer way of signalizing a holiday. The author will further be pleased to know that the delicate tinge of humor "caught" her audiences, which on the morning this was first shown was being rightly prepared to relish their Thanksgiving turkey at once. When so much reverence is being paid the multiple-reel productions, it is a pleasure to be able to call attention to a thousand-foot film that is as perfect from every viewpoint as this. Unfortunately, it stands on a lonely eminence. F.

The Servant Girl's Legacy (Lubin, Nov. 28).—Written by J. W. Sargent, and released on the reel with You Can't Beat Them, this farce is much superior to the one preceding it. The suspense is maintained by keeping the audience in uncertainty about the amount of the legacy inherited by the servant girl. She is courted because of her supposed wealth; then a telegram gives $25 as the value of the legacy. The servant goes back to beating rugs until a subsequent telegram rectifies the error by changing the figures to $250,000. Mabel Paige and Babe Hardy are prominent in the picture with Ed. Lawrence, Eloise Willard, and others to assist them. D.

You Can't Beat Them (Lubin, Nov. 28).—There is little humor in this very brief farce, opening a reel with The Servant Girl's Legacy. The idea seems to be that you can't beat a woman when she wants to get money from her husband. The husband in question becomes very jealous when informed that his wife is keeping another man's glove in her bureau drawer. Having made a fool of himself, the man pays cash for the silence of his wife and her adviser, J. A. Murphy. Eva Bell, and Mabel Paige are in the cast. D.

Little Miss Make-Believe (Biograph, Nov. 28).—The Little Miss Make-Believe of this pleasing sketch is a mere rose, impersonating a princess to further the social ambitions of a newly-rich family. She plays the part so well that a wealthy young bachelor falls in love with her and ignores the two daughters of the match-making mother. When a European baron discloses the deception, the millionaire rides away with his make-believe princess and marries her. The film is intelligently acted and profits by rich settings. A minor mistake in direction permits the men to wear hats in the hallway of the house. D.

The Stenographer (Edison, Dec. 12).—It takes a play of exceptional interest and thrilling power to have the love scene come as a surprise. When the attention in the plotting between two editors for the forest is on them that we fail to suspect that a love match is forthcoming between the employer and his stenographer when that rare film arrives it is well to sit up and attend closely to the screen. The poor typewriter, whose sister is sick at home, is obliged at her employer's bidding to secure the position of stenographer, which the rival financier advertises as open. The failing in love with him she confesses, and then, going over to his side, quite naturally she brings figures to her late employer that will mislead them. Then in the finale we are surprised by very bold lovemaking by the man who does not seem to be deterred by the presence of the doctor and the dimpled nurse. The romance appears to better advantage than the financial transactions which are taken largely for granted.

A Mother's Way (Biograph, Nov. 30).—Biograph commences the week with this heart interest story, one where a mother comes to her son in the city and finds that young man, now a broker, rather ashamed of her. She prepares to return to the country town, but first leaves some money for him, a part of the little she has, and it helps to pull him out of the financial difficulty in which he finds himself. He attributes the gift from the unknown to his fiancee, but finds the truth later. A fortuitous part of the film was where his mother was knocked down by the speeding auto of the fiancee, and thus taken to the latter's house where the truth comes out and happiness is established for all. It aims at heart interest and follows, for the most part, in well-established channels. The photography is beyond cavil, and the interpretation is likewise commendable. F.

Hearst-Selig News Pictorial, No. 79 (Nov. 30).—The Tuckertown wireless station which, besides being the scene of recent international dispute, is by way of being the tallest tower in the country; Cornell winning the cross-country run; scenes in the cotton belt; the annual Rugby game between Leland Stanford and California; the "London-Scottish" in some of their last drills before departure; and a submarine passing through the New York Canal waterways. The selection pays more attention to local views than usual, and is none the less interesting. F.

Pathe News, No. 80 (Nov. 25).—A Massachusetts school girls' field hockey match; the Boston convention of Methodists; the finals of the recent six-day bicycle race; the celebration of the founding of Pennsylvania State College; the unveiling of a monument to a general in Missouri; Canada sends aid home to England; English troops in Belgium perfecting their trenches; an English and Belgian armed motor car detachment; a pose of Rene Alexandre, the eminent Pathe stock actor, who was killed in battle; and scenes of the breaking up of the hospital ship Rosalia on the English coast and the rescue of some of the shipwrecked. The latter are particularly noticeable views. F.

Pathe News, No. 81 (Nov. 28).—The Rotary Club of New York dines Harry Lauder; Dartmouth beats Syracuse; the Old Guard parades; the Wanamaker relief ship sails; Washington works for the Belgian sufferers; the automatically controlled ship, the invention of John Hays Hammond, Jr., which has an automatic radius of twenty-eight miles is shown underway; a review of some South African troops, part of which are now in revolt, together with their reviewing general; some marching and countermarching of the troops behind the lines in Belgium; England inspecting her horses for the army before purchasing; the burning of a house fired by a German bomb; and the ruins of Senlis, France. It comprises, as usual, an interesting and finely photographed series of views. F.

The Lion Hunter (Selig, Dec. 2).—The story is of secondary importance in this drama, utilising a number of the wild animals at the disposal of Selig directors. A young woman living in India is captured by natives, bound to a tree, and left to be devoured by the lions prowling around the forest. Her position appears very precarious before she is released and becomes reconciled to the man, who, for no very good reason paid the natives for their villainy. A few more subtitles might be advantageously used in making clear the relationship and motives of the characters. It is a good picture of its kind. D.

Coupon Collectors (Lubin, Dec. 1).—J. A. Murphy is the author of this brief travesty on the coupon collecting craze that seems to be affecting all sorts and conditions of people. To carry the idea to its most ridiculous extreme, he shows burglars breaking into a house that they may steal coupons rather than money. The film is better than the picture, opening a reel with For a Widow's Love. Harry Lorraine and Eva Bell play the principal roles. D.

For a Widow's Love (Lubin, Dec. 1).—Old though it is, E. W. Sargent has extracted some humor from the situation which presents two aged Southerners, a judge and a major, as rivals for the hand of a widow. Their rivalry leads to a duel, which each enters not knowing that the bullets have been removed from the cartridges. They feign wounds that, of course, do not exist, and aim to arouse the sympathy of the widow. She settles the question by selecting another man for her second husband. Mae Hotely plays the widow in this moderately entertaining farce on a reel with Coupon Collectors. D.

The Buffer (Essanay, Dec. 1).—Because of his influence over the lives of his elders, the little boy in this drama becomes a sort of human buffer, unconsciously preventing the landing of blows. He always appears at the critical moment, and the heart of his stern father softens. There is a bitter fight for supremacy between Harms, the head of a large corporation, and Freely, a district attorney, who threatens to prosecute the combine. Harms sees a great opportunity to ruin the district attorney by publishing the facts about his attempts to shield his half-brother, a forger. Then, when Harms is ready to drive his enemy from office, he finds that his own elder son also forged a check. He is about to turn the offender out of the house, but the childish appeal of the younger son stirs a more charitable attitude. The story is somewhat out of the ordinary, and is well acted with Rapley Holmes, Richard C. Travers, and John Cossar in the cast. D.

Through the Keyhole (Kalem, Dec. 19).—As referee of this one-reel bout we wish to announce it a draw between ingenuity and slapstick; they neither of them draw the red blood of laughter. In short, it was clever, even comical, but not cackling. John R. Brennan is the millionaire, who comes to stop at the "one horse" country hotel. His experiences with the aspiring widow and the proprietress are contrasted in parallel to those of his daughter with the bellboy and the penniless fortune hunter. The couples spy on each other through the keyhole, and an ammonia syringe comes into play to discourage it. There is enough of freshness and new life to lend the various carryings-on vigor. F.

The Black Diamond Express (Kalem, Dec. 19).—Apparently a non-committal title had to be chosen, for this one-reel Hazards of Helen offering divides its attention equally between roughshod horsemanship, smoking locomotives, and swirling aeroplanes. It is not once out of five hundred times that the same beauty of scenery is found as is the distinguishing characteristic of this film, and we should almost be tempted to increase the odds. Very few producers care to take the trouble with films of this length. Nothing finer has ever been produced in any length than a few of the more remarkable of the scenes in this picture. J. P. McGowan, the producer and lead, Helen Holmes the girl, continue their sterling efforts. Through an accident an aviator is thought to be the man who shot the cowboy, and a pursuit ensues by which the train pulling up the grade is overtaken by the cowboys, while the aeroplane sails into sight. The aviator is finally captured, but the shooting was proved not responsible for the wounding of the cowboy. There is plenty of suspense to the plot besides the accentuation it receives from its settings. F.

FEATURE FILMS

The Call of the Waves (Gold Seal, Dec. 22).—Francis Ford and Grace Cunard seem least effective when essaying society drama such as is required during a considerable part of these two reels. Despite a rather attractive array of settings, the depiction of fashionable life lacks tone, for which an ordinary supporting company may be more to blame than the principals. At its best this picture offers some very pretty scenes photographed on Catalina Island, where a fisherman's daughter is met and wooed by a millionaire's son. Being sadly in need of social training, Grace is virtually adopted by a wealthy woman. A few years later we find her losing hundreds of dollars—presumably furnished by her benefactress—at Monte Carlo, and it is here that the young millionaire saves her from embarrassments due to indebtedness. Leaving the unnatural glitter of a gambling resort, they listen to "the call of the waves" from the vantage point of a rock on the seacoast, and are greatly refreshed. D.

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